

# JEFFERSON MONTHLY



don't jump!

The Northwest  
Winter Blues Survival Guide





Noah Adams



Terry Gross



George Colfmet



Scott Simon



Liane Hansen



Robert Siegel



Lynn Neary



Linda Wertheimer



Sylvia Paggioli



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# Your Legacy & Public Radio

So much has changed in the 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

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To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.





Josiah P. Phillips reads Martin Luther King in a special Black History Month performance of the Rogue Valley Symphony Orchestra. See Artscene, page 28.

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#### ON THE COVER

Alli Arnold's whimsical illustrations adorn *Don't Jump! The Northwest Winter Blues Survival Guide*. See feature, page 8.

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# JEFFERSON MONTHLY

FEBRUARY 2001

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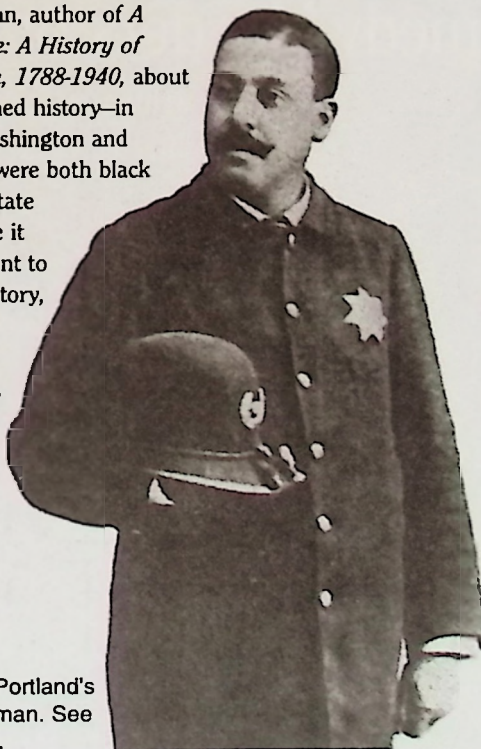
### FEATURES

#### 8 Don't Jump!

Every year at this time, the drab colors of winter begin to appear in many local residents' eyes. Excessive gray tints the daylight, and night starts by mid-afternoon. When the working world doesn't support hibernation, what's a person to do? Fortunately, Novella Carpenter and Traci Vogel, founders of BRITE (Beyond Rain and Ignorance Teaching Establishment) have studied the matter carefully—and amusingly—in their new book, *Don't Jump! The Northwest Winter Blues Survival Guide*. In this excerpt, they introduce their studies, give you a quiz to help you determine if you are a prisoner of the weather, and suggest a 12-step plan for re-emergence.

#### 10 From Exclusion to Absence

February is Black History Month—a remembrance which often escapes mainstream notice in the State of Jefferson, now an overwhelmingly white region. Still, blacks have had a larger local role than the history books remember; and Oregon's race relations history is fraught with prejudice. Eric Alan speaks to Elizabeth McLagan, author of *A Peculiar Paradise: A History of Blacks in Oregon, 1788-1940*, about this strange, hushed history—in which George Washington and George W. Bush were both black men, before the state constitution made it illegal for a resident to be black. That history, intertwined with Native American and white history, carries into today to shape the region's culture.



George Hardin, Portland's first black policeman. See feature, page 10.

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See page 24 for e-mail directory.







# TUNED IN

*Ronald Kramer*

## Congressional Update

Regular readers are aware that I try to use this space periodically to report on regulatory and statutory issues which affect public radio. During the past twelve months I have written about a number of serious problems affecting listeners and I am now happy to report that two of those have been resolved by Congress, with what I believe to be a good public policy outcome.

### LPFM

In the June '99 and March '00 issues, I reported to you about the Federal Communication Commission's (FCC) proposal to launch a new class of small FM stations, called Low Power FM (LPFM), which the FCC proposed to shoehorn into the FM band by relaxing the interference standards which minimize interference to listeners' reception. Because of the manner in which the FCC proposed to launch these stations, they would have been permitted to interfere with public radio translators and leave the radio station whose translators were adversely affected without recourse to restore those signals. Additionally, the FCC's proposed standards would have permitted interference to main FM stations and, again, allowed little redress for the station or its listeners. In a true case of "dueling experts," advocates of LPFM challenged the technical assessments made by those, including JPR, who raised these concerns. Public radio supporters countered with independent technical assessments which challenged the science of both the FCC and LPFM proponents.

What was dramatically clear to me was that there was no reasonable case to be made for launching such stations until clear testing of the technical standards to be used was completed and an objective assessment made of the impact of such stations. Since the FCC's original proposal gave little recourse to stations whose signals were adversely affected by LPFM, a "go slow and do no harm" approach seemed eminently reasonable to me. I

devoted several columns to these matters and JPR also launched a national website detailing the problem. Large numbers of our listeners expressed themselves on these points to members of Congress.

In what was clearly a charged environment, southern Oregon's congressional representatives worked to seek legislation which addressed these legitimate concerns about the interference which LPFM could produce; we salute them for those efforts.

In the waning days of the Congressional session in December, Congress passed the Radio Preservation Act of 2000, which was designed to protect existing stations—and the public—against the uncertainty of these technical encroachments. Led by National Public Radio (NPR) and many local stations and their listeners, strong sentiments about the importance of taking these steps slowly and deliberately convinced the Congress to step in and require the FCC to pay serious attention to resolving these concerns.

The Radio Preservation Act of 2000 requires the FCC to:

- Maintain third adjacent channel interference protections to existing stations.
- Secure Congressional approval over any FCC plan to eliminate or reduce existing interference standards on the radio dial.
- Establish an experimental pilot program in nine markets, including urban, suburban and rural markets, to study the amount of interference that new LPFM stations will cause existing broadcasters under the interference standards contained in the FCC's proposal.
- Select an independent testing entity to conduct these field tests in the nine markets.
- Report to Congress no later than February 1, 2001 on the pilot program and field tests.

- Revoke any LPFM station license, prior to the time when the FCC's rules are modified, if the LPFM station's facilities don't provide the interference protections mandated by Congress.
- Deny an LPFM license to any applicant which previously engaged in unlicensed broadcasting (operating a pirate radio station).

The Radio Preservation Act of 2000 represents a good public policy outcome to a thorny and serious challenge to radio listening integrity and we salute the members of Congress, and the private citizens, who supported this outcome.


### Political Broadcasting

Late last year as the fall elections were in full swing, many public radio stations received requests for airtime by political parties and candidates. In December ("The American Nazi Party on JPR?") I reported upon the loophole in the Communications Act which had caused this problem and its potential ramifications.

In a real Christmas present to public radio listeners and stations, in December Congress passed a bill to solve the problem. Public broadcasting's national organizations had sought this legislation which was introduced by Senators Jeffords (R-VT) and Stevens (R-AK) and

Representatives Tauzin (R-LA), Morella (R-MD) and Engel (D-NY). The bill closes the loophole in the Communications Act which allowed federal political candidates to request unlimited free airtime on public broadcasting stations for political messages. This bill allows public radio stations to go into the next election cycle without that Damoclean sword hanging over our heads.

There are certainly other elements of the Communications Act which would benefit from some Congressional attention. Indeed, I devoted another column to that topic last April ("Is It Time to Replace the FCC?").

But, for now, we can take pleasure in the passage of these two bills and extend our acknowledgment to those whose work produced these welcome results. 

Ronald Kramer is JPR's Executive Director.



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# JEFFERSON ALMANAC

*Diana Coogle*

## Stonehenge on My Mountain

**I**n late December and early January the sun rises late in the day behind the firs and cedars in front of my house. It grovels low in the sky, in a narrow arc, and calls it a day long before I'm ready to do the same. On cloudless days—and there have been all too many of those days this past winter—it shines brightly through my skylights and moves quickly across the floor of the house, spilling pools of bright warmth from west to east. On those days I want to cram everything I do into those short hours of sun—go for a walk, play my guitar with my chair in the sun, read on the couch where the sun pools, write at my desk with the sun at my back, wash windows, turn the compost.

Slowly at first, and then more rapidly, the sun rises earlier and earlier, slipping farther and farther north each time, arcing higher and higher in the sky until on March 21 it peaks, as it happens, just over the top of Humpy Mountain directly to the east of my house. Humpy is my own Stonehenge. If I could, I would climb up there and erect two vast stones, taller than any tree on top of the mountain, through which the sun would pierce exactly at the equinox, spring and fall, into the window over my writing desk. Experts would marvel for centuries: Who put these stones here? How did they get them up the mountain? Why are they angled in just such a way? What is their purpose? But my house would have been long gone, and they would never think of a single woman sitting at her desk, watching the sun travel across the sky day after day, year after year, waiting for that moment of exultation twice a year when the sun struck through the stone into her house.

The gathering momentum of the sun's course in the autumn creates a sense of panic: Winter is coming! Am I ready? Is the

firewood in and the car winterized? Are the windows tightly sealed and hats and mittens close to hand? After that day in September when the sun strikes its note through the stones on top of Humpy, the pace slows; the days darken as the sun sinks deeper in the sky, closer to the horizon in its narrowing arc that begins every day farther north. And the cold comes—and, if we're lucky, the rain and the snow—the animals hunker down, the plants tuck in, our panic abates, and the waiting sets in. On December 21 the sun hits the farthest point north it can travel; it turns and heads

again towards Humpy and the spring equinox.

“  
THEY WOULD NEVER THINK  
OF A SINGLE WOMAN  
SITTING AT HER DESK,  
WATCHING THE SUN TRAVEL  
ACROSS THE SKY.”

The gathering momentum of the sun's course towards spring creates a sense of opening. We begin to stir into life slowly at first—those warm days of February, the pruning, the emerging of spring bulbs, but as the sun gallops towards the spring equinox, the senses awaken with increasing expansiveness. When the sun once again peaks climactically through the stones on the top of Humpy, we shout, “Hosanna; the world has risen again!” It is spring; it is Easter; it is equinox. Summer is just around the corner, and spring is i-cummen in: a host of golden daffodils, daisies pied and violets blue and lady-smocks all silver-white, thrushes' eggs that look little low heavens, and a sense, some days, that God's in his heaven; all's right with the world. From the equinox on, long days lie ahead, and we can pretend happiness is forever. ☐

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.



# LETTERS

to the editor

More of Patty Perrin [*Aging Uniquely*, January 2001]. She writes with a light vein about old age that is fun to read. She writes with the insight that only people our age can bring. I appreciated her references to books for more reading. So please thank her for me and let us hear more from her.

— Adelle Sherwin, Roseburg

I wonder, am I the only person writing concerning Michael Feldman's Whad'Ya Know column, in your October issue of *Jefferson Monthly*?

The NASA rovers bit was offensive, with its schoolyard scatological, so-called humor. Yeh, funny to a couple of 12 year olds, but how many that age are reading your magazine?

— Pearlann Barbieri

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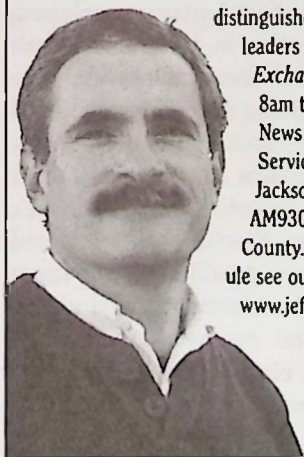
## The Jefferson Exchange

with Jeff Golden

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The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a

distinguished list of community leaders on *The Jefferson Exchange* – weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at [www.jeffnet.org/exchange](http://www.jeffnet.org/exchange).



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# JEFFERSON OUTLOOK

Russell Sadler

## Slow Vote Counts

This past fall, Americans learned a dirty little secret about their elections. The procedure is not as exact as most people believe. It really doesn't matter in most elections when results are not that close. A recount in a city council race or a ballot measure usually solves the problem. It takes a close, indecisive election like this last one with the presidency at stake before the public realizes the cost of the tradeoffs elections officials make for "economy and efficiency" in government.

The problem of the much-publicized 19,000 invalidated votes in Florida, for example, is nothing more than an effort by a county election official to squeeze as much use out of the obsolete 40-year-old IBM Votomatic technology and avoid buying new voting machines. More races can be squeezed onto a punch card, but only at the expense of ballot clarity. That is why so many Oregon jurisdictions have switched to the image technology that recognizes and tabulates those bubbles you filled in with pen or pencil over the last few weeks.

Unlike Florida, the problem with Oregon and Washington's slow vote count was not obsolete technology and unrealistic deadlines. It was unanticipated voter behavior. In Oregon, too many people voted later than predicted and their ballots simply overwhelmed the system. In Washington, people are using absentee ballots instead of going to the polls, creating a major tabulation problem in the days following an election.

During the old, often lamented era of the polling place, Oregon voters had their registration verified at the same time they cast their ballot. After the polls closed, elections officials opened the ballots, stacked

them in a computer and pushed the button. New tallies rolled out every half hour or so.

In 1981, Oregon began experimenting with mail ballots in local and special elections. The idea was enormously popular with everyone but the political parties who feared mail ballots would give some unforeseen advantage to the other party and obstinately refused to allow mail balloting

in primary and general elections. Voters simply used absentee ballots to turn every election into a mail ballot election. The only hitch was the notoriously slow election returns. Elections officials spent the days before the election preparing polling places for voters who never came, then spent days after the election verifying and counting absentee

ballots that arrived by the truckload from the Postal Service.

Oregon election officials thought they had eliminated that problem when Oregon voters approved an initiative turning all elections mail ballot elections. Mail balloting has not produced faster returns, however, because Oregon voters have changed their behavior.

When Oregon first began experimenting with mail balloting in 1981, nearly half the voters returned their ballots within a day or two of receiving them. More trickled in during the three-week voting period with a small rush of perhaps a quarter or a third of the remaining ballots in the last week before the deadline. Election officials, freed of the job of preparing polling places, spent the days before the election verifying voters' signatures and preparing the ballots for computers on election night. They just pushed the button for a fast count. No more.

Perhaps it was the bewildering blizzard of 26 statewide initiatives on the ballot.



Perhaps it was the desire to participate in a close presidential race. Perhaps it's treating elections the way we treat fast food or banking in this drive-in society—drive up when you are ready. Perhaps it is simple procrastination. Whatever the reason, thousands of Oregonians hand-delivered their ballots to designated drop-off sites at the last minute. Thousands of others stood in long lines at county courthouses to get a ballot and vote on the spot. It took more than a week to verify the signatures and tabulate this large last-minute vote.

The count in the State of Washington is slow because Washington election officials are where Oregon was four years ago—preparing polling places for voters who do not show up and counting bushels of absentee ballots after the election.

My barber in Eugene—one of those last minute voters—says, "That's their problem. I need the extra time to think about these complicated ballot measures and I'm going to take it. We pay elections officials to find a way to count the ballots and give us the results." He is not wrong.

Mail balloting in Oregon will continue to produce slow results if a majority of voters continue waiting until the last minute to turn in their ballots. The nation waited on Florida this election, but if the Electoral College calculus had worked out a little differently, the nation could have been waiting for Oregon or Washington's returns instead.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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# Don't Jump!

## Excerpts from *The Northwest Winter Blues Survival Guide*

By Novella Carpenter and Traci Vogel

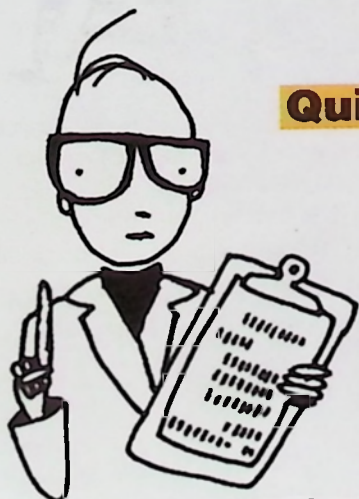
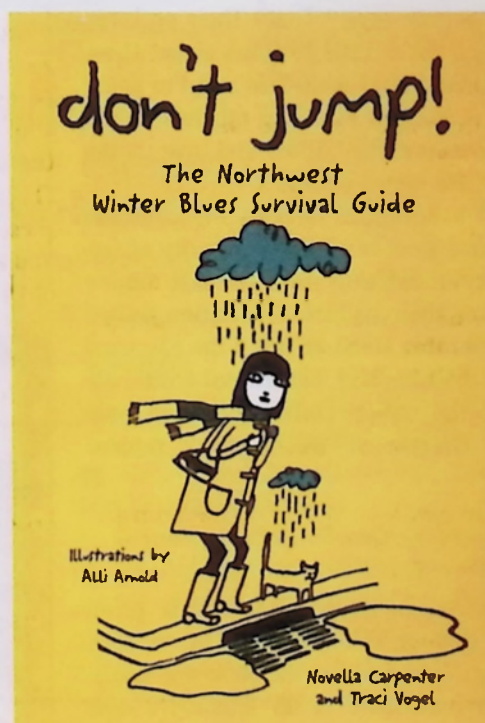
Illustrations by Alli Arnold

No, no, you're right—it doesn't get that cold here during the winter. And it rains more in New York City or Atlanta, Georgia, than in Portland or Seattle or Vancouver.

But you know what? The Northwest winter still sucks. It's dark. It's damp. You grow fat in a carbohydrate feeding frenzy. You want to sleep all day and night. You lose your sex drive (no, anything but that!). Then there's that moment in January when you realize that the puddle in the driveway eerily reflects your soul. Maybe you should end...it...all...

But wait! Before you creep out onto a building's ledge, or hurl your body off a bridge, please consider the wise words of the Beyond Rain and Ignorance Teaching Establishment (BRITE) instead.

BRITE came into being during the really bad winter of 1995/96 to study the intricate effects of a really bad winter on the general populace. That first year, we discovered not only that hibernation has not evolved out of the human species, but also that wet hair tends to make most people look like drowned rats (and emits strange odors). Our group then moved toward studying recovered winter memories, the social implications of people who wear hats versus people who use umbrellas, and the real reason raindrops seem able to penetrate that one vulnerable spot where your collar meets the back of your neck. BRITE also unearthed data that proved Northwest residents have a tendency to internalize weather. This can result in mood swings, seasonally affecting every area of their lives.



### Quiz: Are You a Prisoner of Weather (POW)?

**1. Just as you are about to go out on the town, it starts raining. You:**

- a. Wrap your entire body in Saran Wrap before going out, hell-bent for fun.
- b. Cancel your plans to go out, relax, and read a book instead.
- c. Slice open your wrists.

**2. SAD stands for:**

- a. Seasonal Affective Disorder
- b. Satanic Acrobats on Drugs
- c. How you feel all the time during the winter.

**3. A light box is:**

- a. A device used to administer full-spectrum light to people who have SAD.
- b. That thing in E.T.'s chest that Neil Diamond sings about.
- c. A synonym for matches, useful for the pack a day you smoke during the winter.

**4. Winter blues are:**

- a. Feelings of mild depression during the winter caused by lack of light.
- b. B.B. King in December.
- c. The color of your feet.



**5. When the weather forecaster predicts rain turning to showers, you:**

- a. Don the hip waders, drink five cups of black coffee, and bring extra socks to work.
- b. Sigh and pack an umbrella.
- c. Call in sick and make crank phone calls to the television studio, repeatedly asking what exactly is the difference between rain and showers.

**6. Global warming will affect the Northwest by:**

- a. Causing more rain in the winter, reduced snowpacks, and lower river flows
- b. Increasing the length of summer, you hope.
- c. You don't care if California bursts into flames as long as it gets warmer here.

**7. Sunscreen is:**

- a. A substance used to protect the skin cells from ultraviolet (UV) light.
- b. A substance used by people in faraway places to ward off sunburn.
- c. A mythical substance.

**8. The best thing about dark winter nights is:**

- a. Lots of casual sex.
- b. You can get more reading done.
- c. Neighbors don't notice your self-inflicted whippings near the window.

**9. Daylight savings time was invented to:**

- a. Increase morning daylight hours during winter.
- b. Cause you to go to sleep at 6:30 p.m. every night.
- c. Crush what little will you have left to live.

**10. Your body needs more food during the winter because:**

- a. Your body requires more energy to keep warm.
- b. It's the holiday season.
- c. Your size 16 winter wardrobe won't fit otherwise.

**11. If you get a cold during the winter:**

- a. Take zinc, echinacea, and vitamin C; drink liquids; and get lots of rest.
- b. Take some over-the-counters.
- c. Go back to your hometown and live with your mother.

**12. Your three favorite drinks during the winter are:**

- a. Vodka gimlet, Greyhound, and coffee.
- b. Orange juice, chicken broth, and tea.
- c. Cough syrup, hemlock, and rubbing alcohol.

**13. When stockpiling foodstuffs for the winter, be sure to include:**

- a. A pound of coffee for each week, chai mix, tea, purified water, juice, rice, vegetables, fine cuts of meat, and booze.
- b. 365 chicken pot pies.
- c. Um... why stockpile food?

**14. During the summer, after it's finally gotten sunny, what do you do to enjoy it?**

- a. Perfect your naked Slip 'n' Slide moves.
- b. Wear a wide brimmed hat and long pants when outside.
- c. Check off the days until winter begins, wracked with dread.

■ If you answered "a." to most of these questions, you are a Weather Warrior. You are the Jackie Chan of overcoming the evil influence of bad weather. Your weather fighting powers border on the supernatural. We worship you. Please contact the publisher to write the second edition of *Don't Jump!*

■ If you answered "b." to most of these questions, you are Weather Wary. You are simply under house arrest because of the weather. You can't go out when you want, and that ankle shackle is cramping your style. Read on!

■ If you answered "c." to most of these questions, you are a Weather Wimp. You've got problems, and it's going to take the A Team to bust you out of that weather prison you're rotting in. Luckily, we are the Mr. T of weather survival. Hold tight and cover your ears, 'cuz we're going to dynamite you out of your weather funk.

## The 12 Steps to Re-Emergence

In order to help you learn about re-emergence, BRITE has compiled 12 Easy Steps. Repeated as a credo, these steps aid the winter-sufferer in remembering what the summer sun is all about. All together, now:

**Step 1:** We admit that we are powerless over winter and that our lives will become unmanageable, incredibly messy, and despondently unfashionable.

**Step 2:** We will come to believe that a Power greater than ourselves (but NOT Martha Stewart) can restore us to sanity.

**Step 3:** We will make a decision to turn our will and our lives over to sun care, skin care, and to spring as we understand it.

**Step 4:** We will make a searching and fearless moral inventory of our spring wardrobe.

**Step 5:** We will admit to ourselves and to another human being the exact nature of our spring wardrobe.

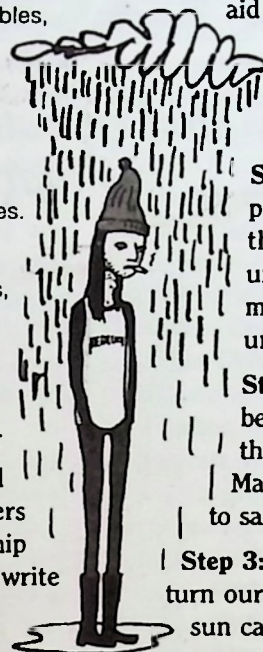
**Step 6:** We are entirely ready to have a shopping expert remove all these defects of character.

**Step 7:** We will humbly ask a doctor or shopping consultant to remove our shortcomings.

**Step 8:** We will make a list of all persons we have harmed, such as those whose weddings we had attended dressed in black burlap, and are willing to make amends (cookies, sunscreen) to them all.

**Step 9:** We will make direct amends to such people wherever possible, except when to do so would injure them and others.

**Step 10:** We will continue to take personal inventory and when we are flabby or have terrible taste



**It's February**, and you know what that rhymes with: dreary. Well, almost. Dreary February guarantees weeks of fuzzy gray days, where the sun merely snickers at us through cloud cover so dense it could rival congressional politics, and the thought of anything but sleep seems bewildering. Do you find yourself staring at the television all evening, wondering what the laugh track is supposed to be prompting? Do you answer the phone with a grunt? Can you muster only the faintest enthusiasm for—god forbid—sex? When someone tells you a joke, do you squint at this person as if he or she is speaking a foreign language? Are you sobbing as you read this paragraph, moaning, "When will it end? When, I ask you?"

Honey, either you need to put down this book or you are depressed. But don't worry—we here at BRITE are specially trained to deal with the psychological and psychosomatic effects of long stints of winter. We will share.

CONTINUED ON PAGE 15



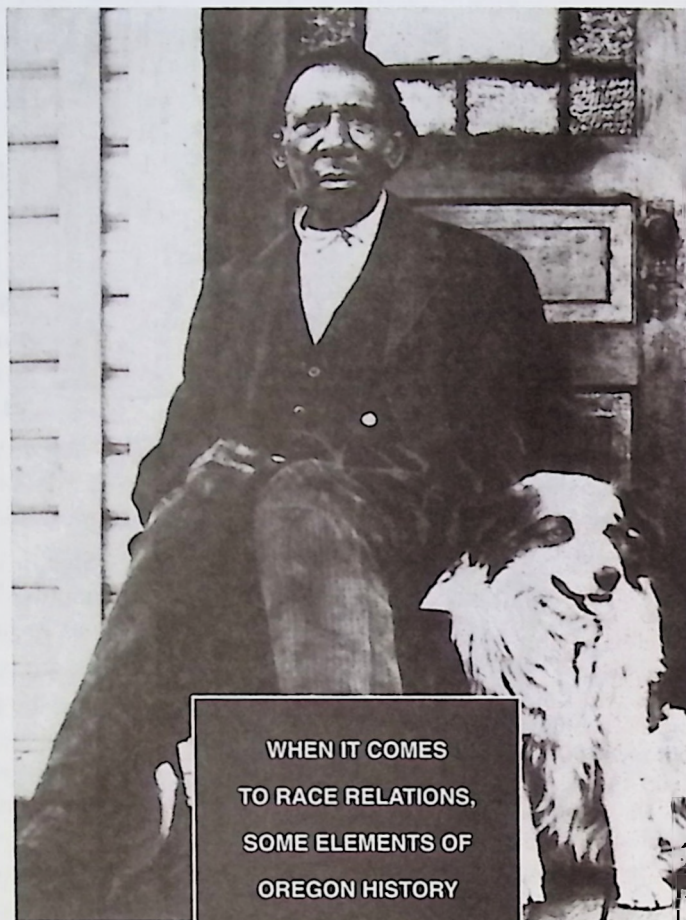
# From Exclusion to Absence

*Despite the slow growth of tolerance, black history in Oregon is marked by deep prejudice.*

In this region, black history often escapes notice, even as each February brings Black History Month around. There are few black faces in the everyday crowds; and how many whites recognize black history as an element of local cultural conditions and attitudes? It's almost a forgotten topic. It's been twenty-five years since the American Bicentennial effort saw CETA (the Comprehensive Employment and Training Act) launch the Oregon Black History Project, to try to preserve that history before its disappearance. It's been twenty years since the publication of the book in which the project culminated—*A Peculiar Paradise: A History of Blacks in Oregon, 1788-1940* by Elizabeth McLagan. You might find it on a library shelf if you look; but the planned second volume was never completed, and project participants have long ago moved on. McLagan is currently pursuing a master's degree in poetry, as daily distant from that history as any other Oregonian.

Yet that distance is pure illusion. Black history is inevitably white history, and Native American history too. To tell one story is to tell the others. And when it comes to race relations, some elements of Oregon history are as hushed and explosive as a dirty family secret, tidied up or left out of official publications and historical records. It's important that it not remain that way, because history is the vessel in which the present is held. All that was shapes what is.

Oregon is not overwhelmingly white by sheer



Black pioneer  
George Washington.

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historical accident. "It was fully white by choice," says Elizabeth McLagan, recalling the results of her book research. "The west was attractive to African Americans, and would have been attractive to a lot more if the exclusion laws hadn't been in place, and put in place so early." The exclusion laws of which she speaks were laws which explicitly made it illegal for blacks to live in Oregon. The first such law was passed in 1844, sponsored by influential settler Peter Burnett—soon to be Oregon's first governor. Referring to blacks, Burnett wrote, "the object is to keep clear of this most troublesome class of population," in an effort "to avoid most of these

great evils that have so much afflicted the United States and other countries." Apparently, he and others didn't see racism as one of the evils. As McLagan's book details, the protestations of more enlightened settlers such as Jesse Applegate didn't

carry sufficient weight to prevent the passage of more exclusion laws. These racist restrictions were entered into the Oregon Constitution in 1857, and were not fully repealed until 1926, by which time the pattern of a very white state was established.

Just because Oregon was officially a free state rather than a slave state did not mean that prejudice was any less, or that slaves did not exist in the territory. Recalling this history now, McLagan says: "One of the stereotypes about the North and the West is that we were somehow better than the South [in racial attitudes at the time]. And that's not true." Racist attitudes in Oregon were often brought from the

ARTICLE BY  
Eric Alan



Midwest, where other exclusion laws were in place. Poor whites originally from slave states also carried racist attitudes; Jesse Applegate, who shared those origins but carried different attitudes, wrote bluntly of the situation. "Many of those people hated slavery," he wrote in a letter, "But a much larger number of them hated free negroes worse even than the slaves..." The composite picture in McLagan's compiled black history is one of great tragedy and injustice; of even well-intentioned settlers being trapped in their own unrecognized beliefs. As she recalls it now, "I think a lot of people did come west to escape the racial climate. They thought they could leave it behind. Obviously, they couldn't. You took your attitudes with you, and your attitudes were part of the new country."

Many settlers from the white working class who opposed slavery did so without any belief in racial equality. It was often merely a self-serving economic argument: slavery was damaging to the number of paid opportunities available for white laborers. Who would hire a white man for money, if black men could be forced to do the work for free? The arguments parallel ones now being advanced in a new context, as globalization pits American workers of all colors against Third World workers whose pay and working conditions may only be slightly better than those of ancient American slaves. Old issues infect new situations.

The biased, ethnocentric attitudes which vilified blacks in early Oregon were inevitably tangled with—and justified by—prejudices against Native Americans, with whom whites had equal quarrel. McLagan writes that "racist legislation was again seen as a cure for white anxieties." One of the white anxieties was that blacks, if allowed into the Oregon territory, would ally with Native Americans in hostilities against whites. Together, whites feared, that alliance might win the battles against the settlers. Thus, to examine the prejudice that blacks suffered is to look sideways through a window to the white incursion into Native American territory—an armed occupation of a land already peopled and cultured for some ten thousand years. History is written by the battle winners, though, and suggestions of parallels to modern occupations—such as the Chinese colonization of Tibet—may bring howls of outrage.

Black history in Oregon, from the arrival of the first black man in 1788, is peopled with many who made significant

contributions to the state's development and suffered anyway. The white relation to blacks in those days often seems one of convenience; for the earliest settlers sometimes depended on the sweat and skills of black assistants and companions. The first black to reach what is now Oregon was a free man, Marcus Lopez, who came as a cabin boy on a ship from his native Cape Verde Islands off of Africa. He quickly perished in a skirmish between his white shipmates and Native Americans. The second black in Oregon, recorded only as York, was a slave brought along on the Lewis and Clark expedition, reaching Oregon around 1804. By all accounts he enjoyed unusual equality and respect for a slave, and his skills were essential and varied: great physical strength; vital knowledge of how to live off the land; knowledge of the French language, which allowed him to serve as translator for the expedition's guide; natural leadership skills; and charisma, which apparently made him effective as an intermediary with Native Americans met along the route. Although he was granted freedom and meager reward for his role, his later life was marked by inequality and abuse, and he died of cholera in 1832.

Leadership and community contribution continued to provide insufficient shelter against prejudice as further years unraveled. Among those who suffered from the growing exclusion movement in the mid-1800s was George Washington, a black ship pilot and cook who was a founding father of Centralia, Washington (then part of the Oregon territory). Efforts to expel him for racial reasons only stalled when the Washington territory was organized in 1853, with less onerous racial restrictions. Also among those meeting difficulty was none other than George W. Bush, a man of mixed black and Irish descent who was known for his generosity and wealth; a man who refused high prices for his considerable crops in favor of feeding those in need around him. McLagan still speaks of him as a particularly painful and relevant case. "To me, he exemplifies a lost opportunity, because he ended up going to Washington. And he really did contribute a great deal to the community there." The lost opportunity was one of welcomed black contribution, and in thinking of it, she asks the unanswerable question: "What might we have been if things had been different?"

There's no way to know. There's only the continued saga of prejudice and very slow

change. The town of Liberty asked all blacks to leave in 1893—a suggestion which, given the town's name, drew vehement protest from more equality-minded citizens. In our own region, one of the first efforts to make a separate state of southern Oregon and northern California came from the secretive racist group, the Knights of the Golden Circle. Jacksonville was widely known for its hostile attitudes towards blacks and Chinese. The Ku Klux Klan was particularly active in Coos Bay and Medford.

Despite this, efforts continued to build Oregon's black community. Believing themselves better off than many southern blacks, some Portland residents organized the Portland Colored Immigration Society (PCIS) in 1879, to try to entice more blacks to migrate to Oregon. The PCIS distributed information on the state to southern and southwestern blacks; its members also hoped to provide tickets, housing, advice and other services to blacks wishing to settle locally. Other black associations sought to improve black living conditions as well, and in the late 19th century their perseverance began to have minor effect. Portland's first black policeman, George Hardin, joined the force in 1894. Others began to found viable businesses. Blacks were beginning to work together to pressure the legislature to repeal the exclusion laws and other restrictive, racist policies which made it illegal for blacks to vote or marry whites. At first, their successes were few; yet individuals and families managed to persist or even thrive in the face of great disadvantage.

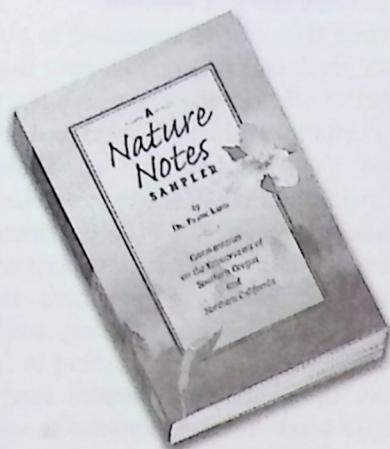
Despite the eventual slow social progress that saw the repeal of all black exclusion laws in 1926, separatism and prejudice continued to exist, as it did in much of the country. The shipbuilding industry in Portland in World War II dramatically increased the black population there—but even with that increase, the statewide black population did not reach one percent until 1960. Absence and prejudice are only doing a slow, incomplete fade as history merges with the present.

In looking both at history and present, racist extremism is easy to single out. But, in conversation, McLagan says the difficulty in the year 2001 is more insidious and closer to home. "There are many people who feel those extreme groups constitute a pulse or a temperature gauge of the degree of prejudice or acceptance... But what I think is more important is

CONTINUED ON PAGE 15



# A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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## NATURE NOTES

Frank Lang

### Glowworms

Biologists occasionally get exciting gifts. One week I received a marvel. A hiker, in the woods, after dark, without a light, found his trail lighted in places by tiny phosphorescent glows. He collected a glow and brought it back in a film container with some soil. When I peeked in the darkened canister there was a faint blue-green glow, a single point of light. When we examined the container's contents, we discovered what appeared to be a beetle larvae, undoubtedly the source of light. A quick trip down the hall, to our insect collection and Dr. Coffey, our entomologist, revealed that we had a glowworm. "Glow, little glowworm, glimmer, glimmer..." It was that wee beast immortalized in song. Our glowworm trapper told me he had seen several concentrations along his darkened route. Dr. Coffey told me that glowworms are not often seen or collected in our part of the country. They are close relatives of the beetles called fireflies.

Our glowworms are members of the beetle family Phengodidae. Adult males have distinctive feathery antennae and short protective wings with flying wings exposed. Males don't glow. Females are wingless and like larval stages of both sexes. Larvae and females both glow; larvae for practice, females to attract a mate. The predatory larvae feed on soft bodied insects and other small organisms.

Larvae of one genus of fireflies glow and flash like females of a different genus. The larvae attract unsuspecting males who become a meal. How disappointing for the males, how clever of the larvae. Is there a lesson here?

Many different plants and animals luminesce—glow in the dark. The glow is usually the result of complex chemical reactions involving oxygen. Several different enzymes called luciferases, several different

substrates called luciferins, and adenosine triphosphate (ATP) as an energy source interact, producing light. The name of the substrate and its enzyme is from the Latin *lucifer* meaning "light bearing." The enzymes and the substrates vary, depending on the organism. The light produced is in the visible part of the spectrum and produces very little heat. When you first see

the pale ghostly glow of rotting wood at night your first thought might be of Lucifer with a capital L.

Many wood rotting fungi bioluminesce to create the so-called fox fires of the forest. The fine strands or mycelium of the fungus that penetrate

the damp rotting wood, or its fruiting body, the mushroom, or both, glow in the dark. Several of our local mushrooms, including the Jack O'Lantern and the Honey Mushroom, luminesce when alive and well. If too dry? No luminescence, no matter how dark it gets. At Boy Scout camp we would peer out between the flaps of our tent to see the eerie glow of fungal mycelia in the damp wood of old downed rotting conifer logs. A spooky sight for kids of any age.

FM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



# Halau Hula Ka No'eau

**H**ula dance, music and chant will be featured when the Southern Oregon University Program Board and JPR's One World series presents Halau Hula Ka No'eau, Hawaiian Arts Ensemble from the Big Island of Hawai'i at the Craterian Ginger Rogers Theater in Medford Friday, February 9 at 8 p.m.

For most people the word "hula" immediately conjures up a memory of a Hawaiian vacation and visit to a tourist's luau. But prior to contact with the western world, hula was a religious service—a celebration of those mythical times when gods and goddesses moved on the earth.

Because Hawaiians had no written language, imbedded in hula is a wealth of cultural significance where poetry, music, pantomime and dance lent themselves in the form of dramatic art. The chants were addressed to the gods, to chiefs and to families and they recorded the genealogy and sacred attributes of their subjects.

Hula's musical roots lie in traditional Polynesian chants and drum dances. *Hula* (dance) and *mele* (chant) were forms found throughout Oceania—a music that was essentially voice and drums. The Hawaiian *pahu* (shark-skin drum) is both the oldest instrument on the islands and a symbol of the ancient links to Polynesia.

This art form survives today despite the efforts of missionaries to stamp out this powerfully resilient "heathen" music and dance. With the first colonists and settlers from the West came diseases and epidemics which devastated the indigenous culture. The islands were also exposed to a bizarre array of musical influences. Missionaries from New



PRIOR TO  
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A CELEBRATION OF  
MYTHICAL TIMES.

ARTICLE BY  
*Tom Olbrich*

England introduced vocal harmonies and hymns, while cowboys from Mexico brought guitars and Portuguese sailors came with *braguinha*, an early form of the ukelele.

In the late 1800s English words and Western music were fused with Hawaiian to create a new form of hula, one more similar to the current luau presentations. Today hula is divided into two categories: the Hula Kahiko (ancient hula) accompanied by traditional chanting and percussion and Hula 'Auwana (contemporary Hula) with western musical instruments.

The Halau Hula Ka No'eau is a formal Hawaiian Dance Academy and Performing company. It was established in 1986 by Kumu Hula Michael Pili Pang in the rural town of Waimea on the Big Island of Hawai'i. Their repertoire reflects the history and heritage of Hawai'i, past and present. The Halau Hula Ka No'eau has received the highest awards in Hawaiian language, dance and chanting festivals throughout the state of Hawai'i.

In a review of the troupe, the New York Times said, "*The women look like priestesses in dance of deceptive simplicity and song and drumming of formidable complexity.*"

Tickets for the Halau Hula Ka No'eau Hawaiian Arts Ensemble's performance are \$16 to \$33 and available by calling the Craterian Box Office at 541-779-3000. Tickets are also available in person at the Craterian or at SOU Raider Aid in the Stevenson Union. For more information and a link to the artist's website, visit [www.oneworld-series.org](http://www.oneworld-series.org). IM



Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

President Bush says the United States "has one president," so at least he's grasping the fundamentals. One nation "indivisible."

Al Gore was last seen in the Far East with Peru's former President. Taking this kind of hard. He gave a nice concession speech, though. "Put aside partisan rancor," but don't forget where you put it.

Due to the small size of his mandate, Bush may not be able to get all his agenda through, so they're just going to strike amendments 1, 3, 5, 7, and 9 out of the Bill of Rights.

In other news, the AOL and Time-Warner merger approval opens the seventh seal of the broadband apocalypse.

Chernobyl is shut down despite a last ditch effort by CBS to use it for the next *Survivor* series.

California, running out of electrical power, decides to rub Oregon and Washington together for electricity.

And the FBI, looking in a dump in New Mexico finds ten Yanni tapes which, when played backwards, reveal nuclear secrets.

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**



# INSIDE THE BOX

Bob Craigmile

## Cryptonomicon and You

I'm nearly finished with the massive (over 900 pages) bestselling novel *Cryptonomicon*, written by Neil Stephenson, which has an unlikely plot involving World War II, gold, cryptography and computers. The book ties these all together in ways that are intriguing to say the least. It's a potboiler for the information age.

Stephenson is more than just a good story writer. He has many things on his mind in this epic tome: What does computer technology mean to such cultural givens as wealth or privacy? How is technology changing us? Is the social and cultural fabric of our lives improving, worsening, or is it unchanged? Heady stuff.

Truth is, it's all either happening, or about to happen. "E-commerce" is growing, despite problems with the usability and technologies involved. Increasingly our world is dominated by an evolutionary pathway being laid out on silicon wafers and copper wires. The old adage "you are what you eat" needs to be updated to "you are your information." What you can do in this society is largely a function of the information about you that others have and in many cases control. Identity theft is a problem that increasingly gets media attention, but is only one of several larger related issues. Credit histories, consumer history and social security numbers are all data being generated, collected, stored and researched by the various political and economic institutions in our society.

Because you are your information, that information is very valuable, both to you and those institutions. The institutions likewise have their own information which they hold very dear as well. The cost to

both individuals and institutions is staggering. Strategy, payrolls and products are all on computer networks. The Computer Security Institute reports that companies reporting losses due to cyber problems reported losses of \$265,589,940 in 2000 representing only a fraction of total costs. ([http://www.gocsi.com/prelea\\_000321.htm](http://www.gocsi.com/prelea_000321.htm))

Now it gets interesting. Let's speculate that our economy loses \$1 billion annually to malevolent computer disruptions. This

figure would not even include the cost of preventing, detecting and fixing those disruptions, as that would be a much higher figure, one that may be impossible to quantify accurately. On top of that, there are the consequences of those breaches of information

security, such as people who have had their "identities" stolen, which have to be accounted for. Throw in some lawsuits, and even more staggering numbers about total costs could be filled in here.

After all this technology and expense, what are we left with? Specifically, what can we do about privacy issues? How will your personal information be protected from Big and Little (Corporate) Brother? Can't we apply a technological "fix"?

Interestingly, a computer geek like Stephenson spoke on some of these matters at a computer security conference last year (<http://www.cfp2000.org/>). His conclusion, which overturns much of the libertarian-leaning computer culture, is that technology alone won't do the trick. The limitations and weaknesses are insuperable, despite the most advanced cryptography for scrambling computer data. Networks will always be insecure, a terrible realization that is dawning upon even the most strident technology proponents.



The answer to the problem of privacy and information, Stephenson thinks, lies not with technology, but with each other. Stephenson pointed out in his speech that what we need are sufficient "social structures" which can be fluid enough to deal with the problems of privacy and security. These structures would necessarily include legislation and regulation. Perhaps the Digital Millennium Copyright Act is the first, if unsatisfactory, example. Laws against, and prosecution of, "hacking" and virus creation are further examples, but tend to be sporadic and reactionary. Many of the lawmakers involved don't sufficiently understand the scope or nature of the problems involved to make informed, even-handed policy.

Perhaps we will see the evolution of a broader social "law". Social philosophers of the past (such as Locke and Hobbes) are credited with describing and inventing some of the ways in which we understand the social universe in the west. The time may be ripe for a new crop of social philosophers who understand the new universe being created by the internet and computer technology.

By the way, I received my autographed copy of *Cryptonomicon* after winning a random drawing from the author's web site. It's a curious blend of technology and luck that the book became mine. But given the author's focus on the complex nature of technology and society it seems a nice fit. ■

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Bob Craigmile is a freelance computer consultant who lives with his family in Jacksonville. You can send him a virus at [bcraig@jeffnet.org](mailto:bcraig@jeffnet.org).

## DON'T JUMP! *From p. 9*

in our spring wardrobe, we will promptly admit it.

**Step 11:** We will seek, through short excursions outdoors, in less and less clothing each time, and through meditation and fasting, to improve our conscious contact with the sun as we understand it, praying only for knowledge of SPF's and for the power to carry that out.

**Step 12:** Having had a spiritual awakening as the result of these steps, we will try to bring this message to the sun-deprived and the winter-weary, and will practice these principles in all our affairs.




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*The complete version of Don't Jump! The Northwest Winter Blues Survival Guide, can be found in your local bookstore, or is available in a crisis directly from Sasquatch Books in Seattle at 1-800-775-0817, or [www.sasquatchbooks.com](http://www.sasquatchbooks.com). In it, you can learn how the whipped cream on your mocha can forecast the weather; follow suggestions for creating a dating strat-*

*egy that will land you the ultimate hibernate; and discover how to emerge from your long winter with grace, and more importantly, without scaring others. With these tips and more, the authors hope you will find this seasonal guide useful, and if not—why not use the book [or this magazine] to cover your head during a sudden squall?* ■

## EXCLUSION *From p. 11*

that, in a way, these extreme groups serve a function in society because they allow white people to say, 'Oh, these people are prejudiced but I'm not.' When in fact, I think the focus should be more on the ordinary, everyday prejudice that exists; that's ongoing and very difficult to change." She considers most white progressive assumptions of their own lack of internal prejudice untested and unfounded, given the minimal black population in Oregon. "Most people don't even acknowledge it [prejudice]; don't even see it as a problem to be worked through. I think that's probably the biggest problem."

For the white majority here, few interactions with blacks take place. Oregon's black population still hovers below two percent, and much of that tiny percentage is concentrated in Portland. Far northern California is little different. When a black person does enter this now-white world, where Native American tribes and others

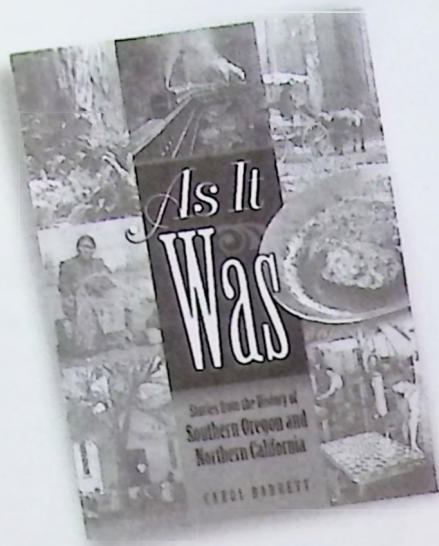
were defeated and marginalized, subtle discomforts begin to appear. What comes up in a white soul, in an average but rare encounter with an unknown black person? Is there fear, suspicion, unease? Are there well-intentioned but condescending attempts to pretend differences don't exist, rather than a true feeling that difference is irrelevant? In practicality, is there equality for blacks in choices of family, friendship, employment and housing? A hundred small but critical questions arise which go beyond black history and McLagan's question of what we might have been, to ask: what are we now? ■

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Assistance on this article was provided by Bryon Lambert. The photographs which accompany it are reprinted from Elizabeth McLagan's book *A Peculiar Paradise*, by kind permission of the author.



## As Heard on the Radio!



### *As It Was: Stories from the History of Southern Oregon and Northern California*

BY CAROL BARRETT

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## ON THE SCENE

Marian McPartland

### Remembering Hoagy Carmichael

I met Hoagy Carmichael through my husband, cornetist Jimmy McPartland. He knew Hoagy well; they practically grew up together, and Hoagy was always among the musicians who frequented the Friars Inn in Chicago, listening to the New Orleans Rhythm Kings and other bands of the twenties. In the late 1940s, Hoagy and I played duets together at the home of a mutual friend, Sherman Fairchild, who had two beautifully matched grand pianos in his living room. Sherman

threw extravagant parties and Hoagy was always a fixture. Hoagy would play one tune after another, with me at the other piano trying to keep up. "And then I wrote. . .," he would say, meantime dipping into his scotch and soda as he played.

Hoagy was a self-taught piano player and composer. Born in Bloomington, Indiana in 1899, he got into "hot music" through the great cornetist Bix Biederbecke. Hoagy went to Indiana University and in those early years he arranged some music for the Wolverines, a famous band of the time that featured Biederbecke. All his songs have a certain musicality about them—Hoagy had a way of putting a song together that is his alone.

From the start, he wrote memorable songs. One of the first was "Washboard Blues," recorded by Paul Whiteman, in which Hoagy both played and sang. Many of his most famous songs were written about 1929, and although I was only 11 at the time that "Stardust" was written, I remember hearing it on the BBC and learning to play it. It has a beautiful verse; many years later, Frank Sinatra recorded the verse alone. So many of Hoagy's tunes are world famous and are performed by everyone from jazz musicians and singers to

symphony orchestras. Perhaps the most notable are "Rockin Chair," "Georgia on My Mind," "Lazy Bones," and "Skylark," and perhaps the most revered is "Stardust," which artists as varied as Tony Bennett, Joe Williams, Carly Simon, and Willie Nelson still perform and record today.

Hoagy was a very down-to-earth person. Whenever we would meet, he was always full of jokes and good humor. I think his personality is reflected in some of his songs, such as "Small Fry," "My

Resistance is Low," and "In the Cool, Cool, Cool of the Evening," the song for which he and Johnny Mercer won an Oscar in 1951. Of his work in so many films, to me the most memorable were "To Have and Have Not," "Here Comes the Groom" with Bing Crosby, and "Johnny Angel." "Johnny Angel" features a very attractive song called "Memphis in June," with down-home lyrics like "everything is peacefully dandy" and "up jumps the moon" that are very typical of Hoagy.

We recently celebrated the Hoagy Carmichael Centennial; and it's wonderful to know that, through his music, Hoagy lives on!

Marian McPartland's *Piano Jazz* is heard each Sunday at 9 a.m. on JPR's Rhythm & News Service.





## A PRAIRIE HOME COMPANION

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

**Saturdays at 3pm  
Sundays at 12 noon**

**News & Information**

## The Healing Arts


Join Colleen Pyke each week for The Healing Arts, as she explores the many faces of healing with her guests, which include physicians, philosophers, psychotherapists and practitioners of "alternative" healing.



**The Healing Arts  
News & Information Service**

Saturdays at 5:30pm  
Tuesdays at 1:00pm

**SOU Program Board and  
Jefferson Public Radio** present



**ONE WORLD**  
2000-2001 PERFORMING ARTS SERIES


### Halau Hula Ka No'eau

**Hula dance, music and  
chant from the Big  
Island of Hawai'i**

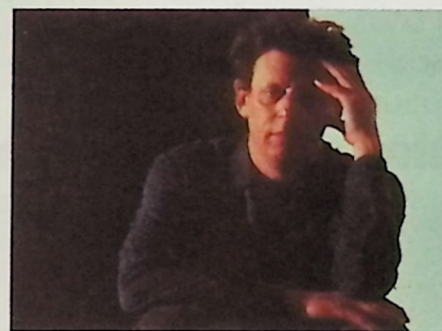
**February 9**  
**Craterian Ginger  
Rogers Theater**

"The women look like priestesses in dance of deceptive simplicity and song and drumming of formidable complexity."  
—New York Times

Halau Hula sponsored in part by



**Philip Glass  
Foday Musa Suso**  
**April 29**  
**Craterian Ginger Rogers  
Theater**



for tickets:  
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office or SOU Raider Aid.  
**www.oneworldseries.org**  
for ticket info and artist web  
site links

**and**

**Celtic Fire - featuring  
Natalie MacMaster and  
Men of Worth, May 9**

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FOOD STORE**





# PROGRAM GUIDE

*At a Glance*

## Specials this month

### CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

Tuesday, February 7th at 7pm, in honor of Black History Month, Jefferson Public Radio, National Public Radio & American Radio Works presents *O Freedom Over Me*. During the summer of 1964, southern civil rights leaders invited northern students to Mississippi to expose the state's fiercely segregated society. This peaceful assault—in which thousands placed themselves in the violent path of racism—became known as Freedom Summer. In *O Freedom Over Me*, correspondent John Biewen brings us the voices of those who fought for democracy in Mississippi a generation ago. This hour long special includes interviews, archival news tape, and music recordings.

### News & Information Service KSJK / KAGI

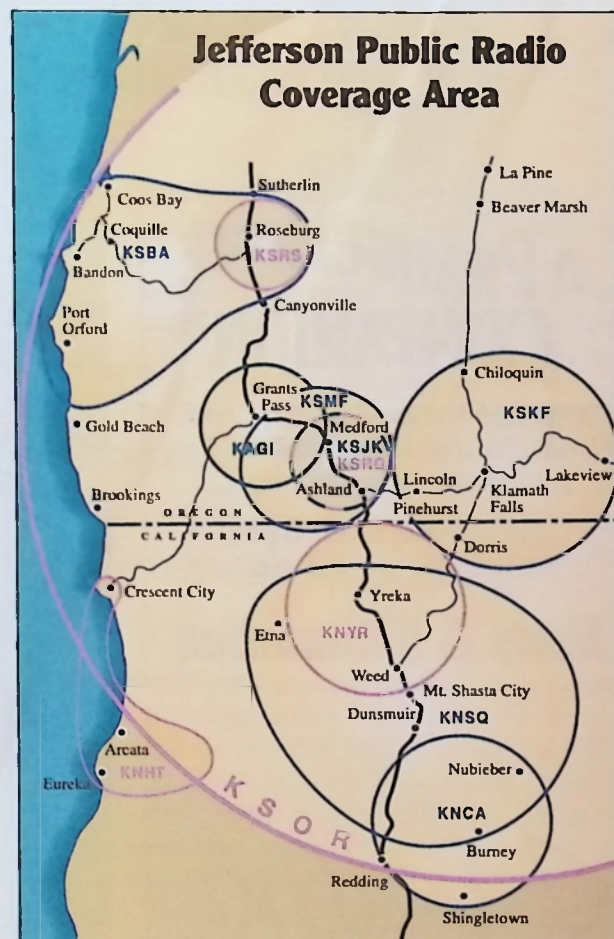
This month on the News & Information Service tune in 5:00 p.m. Saturday evenings for *Humankind*, a program which presents people with intriguing and sometimes heroic stories that help to break down social barriers, heal personal wounds and bring us together into a more livable human society. You'll hear a documentary about the passionate high school and college-age youth who attend the YES! Camp in Minnesota, where they study environmental issues, put on plays and provide each other with needed emotional support. Plus, the story of Charles Jacobs, a successful management consultant who gave up his job and now volunteers full-time to help obtain the freedom of thousands of modern-day slaves throughout the world. Listen for all of this and more, on *Humankind*, during February.

## Volunteer Profile: Aaron Smith



Aaron grew up in Sequim, Washington at the foot of the Olympic Mountains. Having lived in a place of such natural beauty, it's no wonder he loves being outdoors. Aaron especially enjoys snow-boarding, mountain biking, and hiking. He hiked much of the Olympic Mountains as a youth and spent this past year hiking in many of the mountains in this region. Aaron moved to Ashland two years ago from Bozeman, Montana. It was there that he first became involved in radio, hosting a show at KGLT for two years. Aaron enjoys hosting *Possible Musics* because it allows

him to draw from many different kinds of music. Like many JPR listeners, Aaron says he likes music of all shapes and sizes.



### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



# CLASSICS & NEWS

**KSOR 90.1 FM**  
ASHLAND

KSOR dial positions for  
translator communities list-  
ed on previous page

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRR 88.3 FM**  
ASHLAND

**KNHT 107.3 FM**  
RIO DELL/EUREKA  
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	9:00am Millennium of Music
12:00pm	News	10:30am	10:00am St. Paul Sunday
12:06pm	Siskiyou Music Hall	2:00pm	11:00am Siskiyou Music Hall
4:00pm	All Things Considered	3:00pm	2:00pm Center Stage from Wolf Trap
		4:00pm	3:00pm Car Talk
		5:00pm	4:00pm All Things Considered
		5:30pm	5:00pm To the Best of Our Knowledge
		7:00pm	7:00pm State Farm Music Hall

## Rhythm & News

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

**KSKF 90.9 FM**  
KLAMATH FALLS  
CALLAHAN 89.1 FM

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	9:00am Marian McPartland's Piano Jazz
3:00pm	All Things Considered	<b>N. CALIFORNIA STATIONS ONLY:</b>	
5:30pm	Jefferson Daily	10:30am	10:00am Jazz Sunday
6:00pm	World Café	11:00am	2:00pm Rollin' the Blues
8:00pm	Echoes	12:00pm	3:00pm Le Show
10:00pm	Late Night Jazz with Bob Parlocha	2:00pm	4:00pm New Dimensions
		3:00pm	5:00pm All Things Considered
		5:00pm	6:00pm Folk Show
		6:00pm	9:00pm Thistle & Shamrock
		8:00pm	10:00pm Music from the Hearts of Space
		9:00pm	11:00pm Possible Musics
		10:00pm	

## News & Information

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

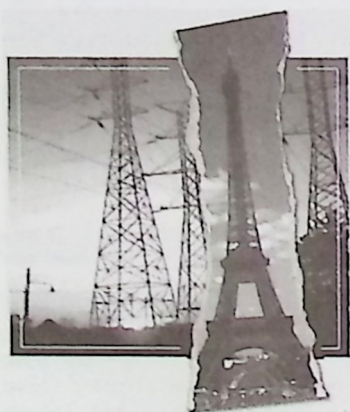
Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	6:00am	BBC Newshour
7:00am	Diane Rehm Show	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden	8:00am	Sound Money
10:00am	Public Interest	9:00am	Beyond Computers
11:00am	Talk of the Nation	10:00am	West Coast Live
1:00pm	Monday: Talk of the Town	12:00pm	Whad'Ya Know
	Tuesday: Healing Arts	2:00pm	This American Life
	Wednesday: Real Computing	3:00pm	A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	5:00pm	2:00pm This American Life
	Friday: Latino USA	5:30pm	3:00pm What's On Your Mind?
1:30pm	Pacifica News	6:00pm	4:00pm Zorba Paster on Your Health
2:00pm	The World	7:00pm	5:00pm Sunday Rounds
3:00pm	Fresh Air with Terry Gross	8:00pm	7:00pm People's Pharmacy
		9:00pm	8:00pm The Parent's Journal
		11:00pm	9:00pm BBC World Service
			11:00pm World Radio Network





National and  
international news  
from the  
Canadian Broadcasting  
Corporation

Weekdays at 7pm  
**News & Information**



**News of the world  
in your own backyard.**

Each weekday, *The World* brings you one hour of insightful, engaging stories from around the globe. Stories reported by native correspondents to provide listeners with a unique perspective of the day's news. With topics that include international politics, world music, science and the arts, there's no need to travel around the dial for a more compelling program.



Monday-Friday at 2pm on  
**News & Information Service**

The World is funded in part by Merck, Lucent Technologies,  
and the Corporation for Public Broadcasting

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

**KSOR 90.1 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRG 88.3 FM**  
ASHLAND

**KNHT 107.3 FM**  
RIO DELL/EUREKA

### MONDAY-FRIDAY

5:00-6:50 am

#### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

#### JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

#### First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

#### NPR News

12:06-4:00pm

#### Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

#### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

#### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

### SATURDAYS

6:00-8:00am

#### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

#### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

#### The Metropolitan Opera

2:00-3:00pm

#### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

#### Siskiyou Music Hall

4:00-5:00pm

#### All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

#### Common Ground

5:30-7:00pm

#### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

### SUNDAYS

6:00-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

#### Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

#### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

#### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

#### Center Stage from Wolf Trap

3:00-4:00pm

#### CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

#### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

#### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.



## FEATURED WORKS

\* indicates February birthday

- Feb 1 T V. Herbert\*: Cello Concerto No. 2 in E minor, Op. 30  
 Feb 2 F Mendelssohn(02/03\*): Piano Sonata in E, Op.6  
 Feb 5 M Mortelmans\*: *Morning Mood*  
 Feb 6 T Bach: English Suite No. 1 in A  
 Feb 7 W Stenhammer\*: *Chitra*, Op. 43  
 Feb 8 T Mozart: Violin Concerto in D, K. 218  
 Feb 9 F Rimsky-Korsakov: *Mlada*: Suite  
 Feb 12 M Dussek\*: Piano Sonata in F# minor, *Élégie Harmonique*  
 Feb 13 T Debussy: Sonata for Flute, Viola and Harp  
 Feb 14 W Scriabin: *Le Poème de l'extase*, Op. 54  
 Feb 15 T Beethoven: Cello Sonata No. 5 in D, Op. 102, No.2  
 Feb 16 F Vieuxtemps(2/17\*): Violin Concerto No. 5 in A minor, Op. 37  
 Feb 19 M Boccherini\*: Symphony No. 4 in D minor  
 Feb 20 T Brahms: 6 Piano Pieces, Op. 118  
 Feb 21 W Rodrigo: *Fantasia para un gentilhombre*  
 Feb 22 T Shostakovich: *The Age Of Gold*  
 Feb 23 F Handel\*: *The Royal Fireworks Music*  
 Feb 26 M Schumann: *Overture, Scherzo and Finale*, Op. 52  
 Feb 27 T Delius: Violin Sonata No. 1  
 Feb 28 W Haydn: Symphony No. 89 in F

### Siskiyau Music Hall

- Feb 1 T Herzogenberg: Piano Quartet in B flat, Op. 95  
 Feb 2 F Amy Beach: Sonata in A minor for Piano & Violin  
 Feb 5 M Dvorak: Quartet, Op. 106  
 Feb 6 T Kempff: Quartet in G, Op. 15

- Feb 7 W Nielsen: Quintet for Flute, Oboe, Clarinet, Horn & Bassoon  
 Feb 8 T Stanford: Violin Concerto in D, Op. 74  
 Feb 9 F Vaughan-Williams: Symphony No. 5  
 Feb 12 M Brahms: Symphony No. 3 in F, Op. 90  
 Feb 13 T Torroba: *Castillos De España*  
 Feb 14 W Tchaikovsky: Trio for Piano, Violin & Cello, Op. 50  
 Feb 15 T Shostakovich: Symphony No. 5, Op. 47  
 Feb 16 F Mozart: String Quartet in G, K.387  
 Feb 19 M Schumann: Symphony No. 2 in C, Op. 61  
 Feb 20 T Czerny\*: *Three Brilliant Fantasies*  
 Feb 21 W Delibes\*: Highlights from *Sylvia*  
 Feb 22 T Gade\*: Violin Sonata in A, Op. 6, No. 1  
 Feb 23 F Handel\*: *Il Pastor Fido*  
 Feb 26 M Strauss: *Death and Transfiguration*  
 Feb 27 T Alexander Dreyschock: Piano Concerto in D minor  
 Feb 28 W Schubert: Trio in B Flat for Piano, Violin & Cello, D.898

## HIGHLIGHTS

### The Metropolitan Opera

- Feb 3 *Carmen* by Bizet  
 Janice Watson, Olga Borodina, Richard Leech, Franck Ferrari. Bertrand de Billy, conductor.  
 Feb 10 *Un Ballo in Maschera* by Verdi  
 Michele Crider, Youngok Shin, Elena Zarembo, Franco Farina, Alexandru Agache. Plácido Domingo, conductor  
 Feb 17 *L'Italiana in Algeri* by Rossini  
 Jennifer Larmore, Paul Austin Kelly, Alessandro Corbelli, Samuel Ramey. Bruno Campanella, conductor  
 Feb 24 *Così fan tutte* by Mozart  
 Melanie Diener, Susan Graham, Dawn Upshaw, Paul Groves, Rodney Gilfry, Michele Pertusi. Armin Jordan, conductor

### Saint Paul Sunday

#### Feb 4 TASHI

Program to be determined.

#### Feb 11 REBEL

Antonio Vivaldi: Concerto in a minor, R 108 Georg Philipp Telemann: Sonata Discordato in A Henry Purcell: Sonata Sesta 'Chacony' in g minor, Z 807 Alessandro Scarlatti: Sonata Settima in D major Francesco Mancini: Sonata Sesta in d minor

#### Feb 18 Emerson String Quartet

Shostakovich: Quartet No. 2 in A, Op. 68-I. Overture; Shostakovich: Quartet No. 4 in D, Op. 83-IV. Allegretto; Shostakovich: Quartet No. 13 in Bb minor, Op. 138

#### Feb 25 Jorja Fleezanis, violin;

#### Cyril Huvé, fortepiano

Beethoven: Sonata No. 4 in a minor, Op. 23 -I. Presto -II. Andante scherzoso, piu Allegretto; Beethoven: Sonata No. 7 in c minor, Op. 30, No. 2-I. Allegro con brio; Ludwig van Beethoven: Sonata No. 10 in G major, Op. 96

### From the Top

Feb 3 Sometimes we meet a young performer who stuns us with her level of determination. That's the case with Megan Cullen, a phenomenal teenage French horn player who has really had to swim upstream to continue playing music. Hear her story and delight in her musical skill this week, on an all-girl version of *From the Top*.

Feb 10 This week *From the Top* comes from one of the South's premier concert venues, Spivey Hall at Clayton College, outside Atlanta. Spivey Hall's distinguished Albert Schweitzer Memorial Organ, which is the "Rose Bowl of concert organs," is put through its paces by a 16-year-old from Oregon and we hear a performance by a remarkable children's choir. We also hear two soloists from the Atlanta Symphony Youth Orchestra and a remarkable 11-year old pianist from Pennsylvania.

Feb 17 This week the performers play for groceries. That's right, *From the Top* tapes from the internationally renowned Interlochen Center for the Arts Summer Program in Michigan and anyone who's ever been to camp knows that camp food can become a bit... difficult to swallow after a while. So *From the Top* takes pity on the musician-campers at Interlochen offering a deluxe "care-package" to the winner of the Audience Choice Award. We hear a truly beautiful Liszt etude transcribed for the harp and played by a brilliant 17-year-old from Kansas and we meet an especially passionate teenage cellist who plays Shostakovich with all the power of an army.

Feb 24 This week *From the Top* comes to us from Charlotte, NC and welcomes special guest Joseph Robinson, New York Philharmonic principal oboist, who happens to be a graduate of nearby Davidson College. We hear a talented high school string quartet from the Atlanta area who play with "Oboe Joe" and sit in on a Master Class with a 17-year old oboist who visits Mr. Robinson's musical neighborhood.



Rossini's *L'Italiani in Algeri* on The Metropolitan Opera February 17.





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

### All Times Pacific

#### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection with Christopher Lydon
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Late Night Jazz with Bob Parlocha

#### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Beyond Computers
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-5:30pm	Talk of the Town
5:30pm-6:00pm	The Healing Arts
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

#### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

# Rhythm & News Service

KSMF 89.1 FM

ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM

COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNLEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

### MONDAY-FRIDAY

5:00-9:00am

#### Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford.

9:00am-3:00pm

#### Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by John Baxter and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

#### All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

#### The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

#### Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

#### Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

### SATURDAYS

6:00-10:00am

#### Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

#### Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

### NORTHERN CALIFORNIA ONLY:

10:30 am

#### California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

#### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

#### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

#### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

#### The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

#### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

#### American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

#### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

#### The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

#### The Blues Show

### SUNDAYS

6:00-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

#### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

#### Jazz Sunday

Contemporary jazz. Hosted by George Ewart.



2:00-3:00pm  
**Rollin' the Blues**

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00-9:00pm  
**The Folk Show**

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm  
**The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm  
**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am  
**Possible Musics**

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

**HIGHLIGHTS**

**Marian McPartland's Piano Jazz**

**Feb 4 The Magic of Dave Brubeck**

Live! This encore *Piano Jazz*, recorded before a live audience, celebrates the music of Brubeck with the master himself. An inventive player and composer, Brubeck is a consummate performer. He debuts his newest composition, titled in her honor, "Marian McPartland," and joins the host in a duet of "In Your Own Sweet Way."

**Feb 11 The Great Oscar Peterson**

This Canadian jazz pianist virtuoso has always shone brilliantly, whether in trios with bassist Ray Brown in the '50s or performing with trios and bands since the '70s. Peterson offers a rare glimpse of himself, playing his own composition, "Love Ballad" and joining McPartland in duets, including "In a Mellow Tone."

**Feb 18 Kevin Eubanks**

Known internationally as the music director, bandleader, and guitarist for *The Tonight Show with Jay Leno*, Kevin Eubanks is one of the most accomplished guitarists of this generation. His musical family includes his uncle, jazz pianist Ray Bryant and his brother, jazz trombonist Robin Eubanks. He joins McPartland to discuss the demands of leading his own quartet and a television band.

**Feb 25 Jimmy Heath**

In the late '40s, Jimmy Heath was known as "Little Bird" for his innovative alto saxophone style. Today, Heath performs, composes, and teaches musicians both young and old. A master of the tenor and soprano saxophones, his playing has been described as "limpid and serene" with undertones of humor and passion. Now he joins McPartland to demon-

strate why Dizzy Gillespie once declared, "All I can say is, if you know Jimmy Heath, you know Bop."

**New Dimensions**

**Feb 4** Music, Magic & Mirrors with Ysaye Barnwell

**Feb 11** Medicine and Miracles with Larry Dossey, M.D.

**Feb 18** Metamorphosis with Ralph Metzner

**Feb 25** Mythic Wisdom from Africa with Clyde Ford

**The Thistle & Shamrock**

**Feb 4 Abby Newton**

Resonate to the wonderful vibrations of the cello this week, and meet American cellist Abby Newton, whose work with Jean Redpath and Alasdair Fraser has helped to revitalize her instrument's position in Celtic music. For her new release, *Castles, Kirks, and Caves*, Abby boldly took her instrument where no cello had been before, including Fingal's Cave in the Scottish Hebrides.

**Feb 11 A Celtic Childhood**

An hour of playful, gentle, comforting, and supernatural songs for children and the child in all of us. Featured are Irish children's songs from Len Graham, Garry Ó'Briain, and Pádraigin Ní Uallacháin's collection *When I Was Young*, and songs and storytelling from Seal Maiden, Karan Casey's delightful recording project telling the timeless tale of a "Silkie," a seal who becomes a girl.

**Feb 18 Tradition Bearers**

A chance to spend time with the powerful music of some legendary traditional artists from Scotland and Ireland. We also learn about the "Tradition Bearers Project," an attempt to offer "honest recordings of traditional music," featuring mostly solo performances.

**Feb 25 Thousands Are Sailing**

The movement of masses across the ocean from Ireland greatly enriched American musical culture. Hear emigration ballads and melodies this week, as we feature American artists who grew up within the Irish American tradition: Eileen Ivers, Seamus Egan, Liz Carroll, and others.

A "Heart Healthy" recipe  
from

# Zorba Paster

## ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## SAUTÉD SCALLOPS WITH LIME SAUCE

(Serves 4)

1/2 cup enriched white flour  
2 tbs soft canola margarine  
1 lb scallops  
1/3 cup dry white wine  
1 tsp lime peel, finely grated  
1 med yellow zucchini, diced  
1 lrg yellow bell pepper, sliced  
1 tbs fresh dill, chopped  
salt & pepper  
fresh dill sprigs (optional)  
lime wedges for garnish

Season flour with salt and pepper, then dredge scallops in flour mixture. Shake off excess. In medium skillet, melt margarine over medium heat. Add scallops. Sauté, turning occasionally, until cooked through (about 3 minutes). Transfer scallops to platter with tongs; cover with foil.

Add wine to same skillet. Bring to boil, scraping up browned bits to retain flavor. Boil until reduced (about 3 minutes). In separate skillet, sauté bell pepper and zucchini, just until tender. Add pepper, zucchini, dill and lime peel to wine skillet; reduce heat to low. Season with salt & pepper to taste. Spoon over scallops. Garnish with lime wedges and dill sprigs before serving.

### Nutritional Analysis

Calories 12% (243 cal)

Protein 42% (21.2 g)

Total Fat 11% (8.1 g)

Saturated Fat 3% (0.63 g)

Calories from: Protein: 37%

Carbohydrate: 31% Fat: 32%



# E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

## Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/prr.html](http://www.jeffnet.org/Control_Center/prr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

## Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

## Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

## Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

## Suggestion Box

e-mail: [jeffpr@jeffnet.org](mailto:jeffpr@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

## Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

## MONDAY-FRIDAY

5:00-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7am-8am

### The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

### Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

## 1:00PM - 1:30PM

MONDAY

### Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Saturdays at 1:00pm.)

TUESDAY

### Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

### Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

### Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

### Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

### Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

### Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

### The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

### BBC World Service

10:00pm-1:00am

### World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

## SATURDAYS

6:00am-7:00am

### BBC Newshour

7:00am-8:00am

### Weekly Edition

8:00am-9:00am

### Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

### Beyond Computers

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.



3:00pm-5:00pm  
**A Prairie Home Companion  
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

**Humankind**

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

5:30pm-6:00pm

**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

**New Dimensions**

7:00pm-8:00pm

**Fresh Air Weekend**

8:00pm-9:00pm

**Tech Nation**

9:00pm-11:00pm

**BBC World Service**

11:00pm-1:00am

**World Radio Network**

**SUNDAYS**

6:00am-8:00am

**BBC World Service**

8:00-10:00am

**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

**Beyond Computers**

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm

**Sound Money**

Repeat of Saturday broadcast.

12:00-2:00pm

**A Prairie Home Companion  
 with Garrison Keillor**

2:00pm-3:00pm

**This American Life**

3:00pm-4:00pm

**What's On Your Mind**

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

**Sunday Rounds**

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

**People's Pharmacy**

8:00pm-9:00pm

**The Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

**BBC World Service**

11:00pm-1:00am

**World Radio Network**

# Program Producer Directory

## NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
 Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877-677-8398)

<http://www.npr.org/>

## ALL THINGS CONSIDERED

1-877-677-8398

atc@npr.org

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

## CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

## DIANE REHM SHOW

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

## FRESH AIR

Tapes, transcripts 1-877-213-7374

freshair@whyy.org

<http://whyy.org/freshair/>

## LATINO USA

(512) 471-1817

<http://www.latinousa.org/>

## LIVING ON EARTH

1-800-218-9988

loe@npr.org

<http://www.loe.org/>

## MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

pj@scetv.org

<http://www.scern.org/pj/>

## MORNING EDITION

Listener line: (202) 842-5044

morning@npr.org

<http://www.npr.org/programs/morning/>

## PUBLIC INTEREST

1-202-885-1200

pi@wamu.org

<http://www.wamu.org/pi/>

## TALK OF THE NATION

totn@npr.org

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

## TALK OF THE NATION

SCIENCE FRIDAY

scifri@npr.org

[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

## THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

## WEEKEND ALL THINGS

CONSIDERED

watc@npr.org

[www.npr.org/programs/watc/](http://www.npr.org/programs/watc/)

## WEEKEND EDITION SATURDAY

wesat@npr.org

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

## WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

## WEEKLY EDITION

weed@npr.org

puzzle@npr.org

[www.npr.org/programs/weed/](http://www.npr.org/programs/weed/)

## WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road

London, UK SW8 2TG

(617) 436-9024 • mail@wrn.org

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

## PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,  
 Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

## A PRAIRIE HOME COMPANION

phc@mpr.org

<http://phc.mpr.org/>

## AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

## AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

## BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

## BEYOND COMPUTERS

Tapes 1-800-767-7234

<http://www.beyondcomputers.org>

## THE CONNECTION

Tapes 1-800-909-9287

connection@wbur.bu.edu

[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

## FROM THE TOP

fttradio@aol.com

<http://www.fromthetop.net/>

## ECHOES

(215) 458-1110

echoes@echoes.org

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

echodisc.com

## LATE NIGHT JAZZ with Bob

Parlocha

1-773-279-2000

<http://www.wfmt.com>

## ST. PAUL SUNDAY

<http://sunday.mpr.org/>

## SOUND MONEY

money@mpr.org

<http://money.mpr.org/>

## THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

## THIS AMERICAN LIFE

312-832-3380

radio@well.com

[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

## TO THE BEST OF OUR

KNOWLEDGE

Orders 1-800-747-7444

fleming@vilas.uwex.edu

<http://www.wpr.org/book/>

## WHAD'YA KNOW?

1-800-942-5669

whadyaknow@vilas.uwex.edu

<http://www.notmuch.com/>

## WORLD CAFE

WXPN (215) 898-6677

[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

## WRITER'S ALMANAC

<http://almanac.mpr.org/>

## ZORBA PASTER ON YOUR

HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

## INDEPENDENT PRODUCERS

### EARTH & SKY

P.O. Box 2203, Austin, TX 78768

(512) 477-4441 •

people@earthsky.com

<http://www.earthsky.com>

### GRATEFUL DEAD HOUR

Truth & Fun, Inc.

484 Lake Park Ave., #102

Oakland, CA 94610

tnf@well.com

<http://www.trufun.com/gdhour.html>

### ME & MARIO

WAMC NE Public Radio

318 Central Ave.

Albany NY 12206-6600

CDs & Tapes 1-800-323-9262

wamc.org

### MUSIC FROM THE

HEARTS OF SPACE

PO Box 31321,

San Francisco CA 94131

(415) 242-8888 • info@hos.com

<http://www.hos.com/>

### MILLENNIUM OF MUSIC

WETA-FM

PO Box 2626,

Washington DC 20006

### NEW DIMENSIONS RADIO

PO Box 569,

Ukiah CA 95482

(707) 468-9830

1-800-935-8273

css@pacific.net

<http://www.newdimensions.org/>

### PACIFICA NEWS NETWORK

1-818-506-1077

ppspacific@pacifica.org

<http://www.pacifica.org/programs/pnn/index.html>

### THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

### REAL COMPUTING

jdalrymple@aol.com

<http://www.realcomputing.com/>

### SUNDAY ROUNDS

crn@clark.net

<http://www.clark.net/pub/crn/>

### WEST COAST LIVE

915 Cole St., Suite 124

San Francisco CA 94117

(415) 664-9500

<http://www.wcl.org>

### WHAT'S ON YOUR MIND

Hustedkh@muscd.edu



# Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

## ALTERNATIVE ENERGY

**Energy Outfitters**  
Cave Junction, OR · (800) GOSOLAR

**Hello Electric**  
Redding, CA (530) 243-3852

## ARCHITECTURE & CONSTRUCTION

**Gordon Longhurst**  
Design and Construction  
Grants Pass, OR · (541) 955-4484

## AUTOMOTIVE

**Mike Drake's Alignment & Brakes**  
Medford, OR · (541) 618-8783

**Ed's Tire Factory**  
Medford, OR · (541) 779-3421

**Franklin Auto Parts**  
Redding, CA · (530) 223-1561

**Henry's Foreign Automotive Service**  
Phoenix, OR · (541) 535-1775

**Lithia Dodge Chrysler Plymouth Jeep**  
Medford, OR · (541) 776-6490

**Moe's Super Lube**  
Coos Bay, OR · (541) 269-5323  
North Bend, OR · (541) 756-7218

**NAPA Auto Parts**  
Serving Shasta & Siskiyou Counties

**North Star Motors**  
Redding, CA · (530) 244-5050

**Oasis Auto Repair**  
Redding, CA · (530) 246-1664

## BEAUTY / SPAS

**Ashland Springs Spa & Boutique**  
Ashland, OR · (541) 552-0144

**Mori Ink Tattooing & Piercing Studio**  
Ashland, OR · (541) 482-8288

**Shelly Forest Hair Design**  
Ashland, OR · (541) 482-8564

## BOOKS & MUSIC

**Blackstone Audiobooks**  
Ashland, OR · (541) 482-9239

**The Book Store**  
Yreka · (530) 842-2125

**Off the Record CD's & Tapes**  
North Bend, OR · (541) 751-0301

**Soundpeace**  
Ashland, OR · (541) 482-3633

**Winter River Books & Gallery**  
Bandon, OR · (541) 347-4111

**Village Books**  
Mt. Shasta, CA · (530) 926-1678

## BUSINESS/INTERNET SERVICES

**Coastal Business Systems**  
Redding, CA · (530) 223-1555

**Connecting Point Computer Centers**  
connpoint.com · (541) 773-9861

**Pacific Commware**  
Ashland, OR · (541) 482-2744

**ReddingWeb.com**  
Redding, California · (877) 337-6559

## ENTERTAINMENT

**Roger Hogan, Jazz Musician**  
Redding, CA · (530) 244-9227

**St. Clair Productions**  
Ashland, OR · (541) 482-4154

## EDUCATION

**Bilmes Art School**  
Medford, OR · (541) 779-7959

**Montessori Children's House of Shady Oaks**  
Redding, CA · (530) 222-0355

**Southern Oregon University**  
Ashland, OR · (541) 552-6331

## FINE FOOD & BEVERAGES

**Ashland Community Food Store**  
Ashland, OR · (541) 482-2237

**Coos Head Food Store**  
North Bend, OR · (541) 756-7264

**Crystal Fresh Bottled Water**  
Grants Pass, OR · (541) 779-7827

**Gold River Distributing**  
Medford, OR · (541) 773-4641

**Mad River Brewing Company**  
Blue Lake, CA · (707) 668-4151

**New Day Quality Groceries**  
Roseburg, OR · (541) 672-0275

**Nosler's Natural Grocery**  
Coquille, OR · (541) 396-4823

**Oregon Wine Cellars, Etc.**  
Coos Bay, OR · (541) 267-0300

**PC Market of Choice**  
Ashland, OR

**Prather Ranch All-Natural Beef**  
Maddox, CA · (877) 256-HERD

**Pyramid Juice Mind's Eye Juice Bar**  
Ashland, OR · (541) 488-2247

**Rogue Valley Growers Market**  
(888) 826-9868

**Shop N Kart Grocery**  
Ashland, OR · (541) 488-1579

## FINANCIAL & INSURANCE

**A Street Financial Advisors**  
Ashland, OR · (541) 488-7150

**Ashland Insurance**  
Medford 857-0679 · Ashland 482-0831  
www.ashlandinsurance.com

**Klamath First Federal**  
36 Southern Oregon locations  
(541) 882-3444

**Jackie Morton**  
Certified Financial Planner  
Roseburg, OR · (541) 673-1985

**Moss Adams of Medford, LLP · CPAs**  
Medford, OR · (541) 773-2214

**People's Bank of Commerce**  
Medford, OR · (541) 776-5350

**Peter W. Sage/Solomon Smith Barney**  
Medford, OR · (541) 772-0242

**SAIF Corporation**  
(541) 770-5815 · (800) 285-8550

## State Farm Insurance Agents Serving Southern Oregon

Laurie Bixby, Chris Cameron, Bill Cobb,  
Bill Dorris, Kelly Janzen, Judi Johnson,  
Nancy Leonard, Ray Prather, Debbie  
Thompson, David Wise, Rory Wold,  
John Yaple

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**Providence Medford Medical Center**  
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Internal Medicine  
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**Bryan Sohl, MD, Maternal Fetal**  
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(541) 772-8915 · soin-homecare.com

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CONTINUED ON PAGE 31





# LIVING LIGHTLY

Paul Kay

## Doing More With Less

Can we improve natural stream flows for native fish by conserving irrigation water? Can we do this without sacrificing crop production or garden beauty?

As we seek to determine how much water to give a crop or garden we need to know what is needed and what is available. A limit of availability could be the size of the water bill or the pipe. Another perspective includes awareness of the limits of a watershed. The Bear Creek Watershed Map (a beauty thanks to Allan Cartography) shows complex relationships of human and natural systems, including irrigation canals, streams, and native fish migration.

We are increasing our ability to use water without waste. With any method of irrigation we can reduce waste by adjusting the amount of water to more closely match the needs of a crop or landscape. Various plants have specific needs that depend on the type of soil, daily weather, and stage of growth. Just watering more doesn't necessarily help and may cause problems. The more precisely we can meet these needs, the better the crop or landscape will respond with displays of beauty, production and quality of crop, and resistance to disease and pests. Some methods of irrigation can deliver water more precisely than others.

Innovations abound in the science and art of irrigation. Water technology has advanced dramatically in arid regions of the world because of necessity. Recognizing that our semi-arid bioregion has limits, the many demands on water can benefit from these innovations.

An increasingly important innovation is Subsurface Drip Irrigation (SDI). Plants are watered from special drip tubing or tape placed in the soil. Slow and frequent watering gives the nickname "Trickle Irrigation." Roots can be kept moist without there being excess evaporation, runoff, or loss to drainage even in sandy soil during the hottest part of the day.

Subsurface Drip Irrigation is becoming more widely used because of its water conservation benefits and because of unique

characteristics that increase production and quality for some crops. One of the more interesting developments is in the growing of wine grapes. By irrigating both sides of grape vines independently it is possible to increase sugar content while increasing fruit size. Previously, one was sacrificed for the other.

In a local peach orchard SDI is being demonstrated to halve water and fertilizer use, eliminate runoff, and improve fruit quality. Because the soil surface and tree leaves remain dry, all orchard care and harvest activities are independent of the irrigation schedule.

Irrigation by subsurface drip in an ornamental landscape has shown related benefits. The trees and shrubs have fared well and weed growth was controlled without the use of any chemicals. The sidewalks and streets were not watered. Unfortunately, the most sensitive ground cover perished during a hot spell due to operator error. The author is the operator.

Another use of SDI that holds promise for improving stream and ground water quality is an innovative household sewage system. The final step disperses highly treated effluent, a trickle at a time and away from human contact, into the root zone of a cover crop. Biological activity, which is most active here, is expected to further treat for nutrient removal. The plants will use most or all of the effluent. A few local sites with challenging soils are being constructed and monitored. The common theme here is the precision application of water for optimum plant, soil, nutrient, and air relationships.

Subsurface Drip Irrigation systems need to have proper design, installation, operation, and maintenance. Breakdown in any one of these areas may lead to failure of the entire system. There are many examples of successful systems, large and small.

For more information please call any of the people listed below. We invite you to workshops and field visits. There are many potential benefits to gardeners, landscapers, irrigation contractors, orchard and vineyard

growers, as well as to the streams and fish.

The "Living Planet Report 2000" by the World Wildlife Federation International concludes that human impact on the planet is exceeding the biosphere's rate of regeneration. By watering more wisely, and by becoming more aware of natural systems, we can help to reverse this trend. Resourcefulness is a viable alternative to resource development.

Salmon license plate fees are being reinvested in our communities through a grant for this project from the Oregon Watershed Enhancement Board. The demonstration sites were constructed with the vision and resources of Bear Creek Orchards and the City of Ashland.

Other collaborators include: Oregon Department of Agriculture, OSU Extension, Oregon Department of Environmental Quality, Talent Irrigation District, Medford Irrigation District, Rogue River Valley Irrigation District, Medford Water Commission, Waterworks, United Pipe & Supply, Smith Irrigation, Dynamax, UAP Northwest, RianBird, Kim Kizer, Wynn Irrigation Consultant, and the Center for Irrigation Technology.

### DEMONSTRATION SITES:

**Ornamental:** City of Ashland Public Works Annex, northwest corner Mountain & B Streets. **Orchard:** Scheduled field visits or by appointment.

### CONTACTS:

Paul Kay, Subsurface Drip Irrigation Demonstration and Outreach Project. 488-8840 or [ursa@mind.net](mailto:ursa@mind.net).

Robbin Pearce, Conservation Analyst, City of Ashland. 552-2062 or [robbin@ashland.or.us](mailto:robbin@ashland.or.us).

Laura Hodnett, Public Information Coordinator, Medford Water Commission. 774-2436 or [laurah@ci.medford.or.us](mailto:laurah@ci.medford.or.us).

Bear Creek Watershed Map  
[bearmap@mind.net](mailto:bearmap@mind.net)

### FREE WORKSHOPS:

Please call to register.

### OSU EXTENSION

**MASTER GARDENER WORKSHOP**  
March 29th, 7-9 pm, OSU Extension,  
Central Point 776-7371

### OSU EXTENSION

**FARM AND COUNTRY WORKSHOPS**  
April 25th, 6-9 pm, OSU Extension,  
Grants Pass 476-6613  
May 3rd, 6-9 pm, OSU Extension,  
Central Point 776-7371





# Artscene

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts

## ROGUE VALLEY

### Theater

◆ Oregon Shakespeare Festival begins its 2001 Season of eleven plays in repertory. Performances in the Angus Bowmer Theatre are: William Shakespeare's *The Tempest* (Feb. 16-Oct. 28); *Enter the Guardsman* by Scott Wentworth (Feb. 18-Oct. 27); *Life is a Dream* by Pedro Calderon De La Barca (Feb. 17-July 8); *Oo-Bla-Dee* by Regina Taylor (Apr. 18-Oct. 28); and *Three Sisters* by Anton Chekhov (July 25-Oct. 27). In its farewell season, The Black Swan presents: *The Trip to Bountiful* by Horton Foote (Feb. 22-June 24); *Fuddy Meers* by David Lindsay-Abaire (March 28-Oct. 28); and *Two Sisters and a Piano* by Nilo Cruz (July 3-Oct. 28). On stage in the open-air Elizabethan Theatre are three plays by William Shakespeare: *The Merchant of Venice* (June 5-Oct. 5); *Troilus & Cressida* (June 6-Oct. 6); and *The Merry Wives of Windsor* (June 7-Oct. 7). The Festival also offers *The Green Show* in the Courtyard (June 5-Oct. 7); *The Feast of Will* (June 15); *The Daedalus Project* (Aug. 20); and a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Southern Oregon University's Department of Theatre Arts presents its annual dinner theatre production. *The Musical Comedy Murders of 1940* by John Bishop, a spoof on '30s and '40s Hollywood murder mysteries, runs Feb. 22-March 11 in the Center Stage Theatre. Also, in the Center Square Theatre, the department presents Samuel Beckett's acclaimed *Waiting for Godot*, Feb. 15-18. All evening performances begin at 8pm. Dinner theatre seating is 6:30-7pm. All matinees begin at 2pm. (541)552-6348

◆ Actors' Theatre in Talent continues its presentation of Neil Simon's *Lost in Yonkers* through Feb. 18. Set during WWII, this poignant masterpiece tells the story of two young sons left in the care of their grandmother and her eccentric household. All evening performances begin at 8pm and matinees at 2pm. (541)535-5250

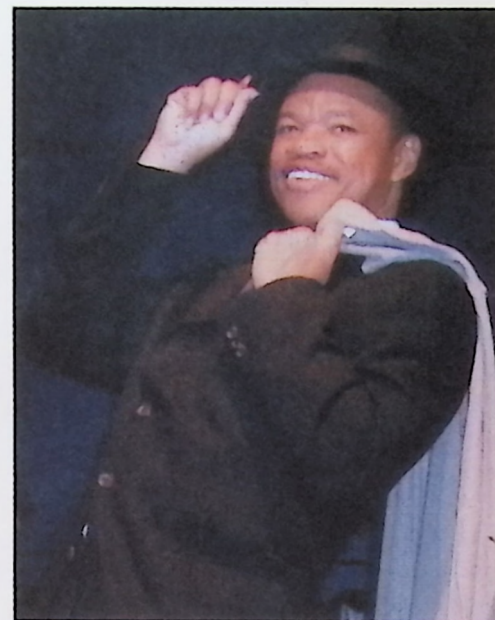
◆ Oregon Cabaret Theatre in Ashland presents *On My Way*, a musical memoir with Jimi Ray Malarly and Darcy Danielson, February 9 through April 1 with low-priced Previews on February 7 and 8. A musical journey featuring a wide array of music: spirituals, pop, jazz, musical theatre, classical and opera. And playing concurrently, a revival of last season's smash hit *King of Cool: The Life & Music of Nat "King" Cole* featuring Jimi Ray Malarly singing Cole favorites like *Mona Lisa*, *Ramblin' Rose* and *Unforgettable*. 12 performances only, on Sunday and Monday evenings @ 8:00, February 25 through April 2. (541) 488 2902.

◆ Rogue Valley Playback Theatre presents *The Passionate Heart: Stories Inspired by Art and Soul*, on Sat. Feb. 17 at 8pm at the Ashland Community Center, 59 Winburn Way in Ashland. Using sounds, music, movement, comedy and drama, the troupe will spontaneously enact audience stories and moments celebrating

the human capacity for creativity and connection. (541)488-2181

◆ Craterian Ginger Rogers Theater presents *Jekyll & Hyde*, on Sun. Feb. 18 at 7pm. Ranging from the posh haunts of upper-crust London to the fog-bound dockside alleys and tawdry saloons of the disreputable East End, this spectacular musical brings to life Robert Louis Stevenson's classic novella. Tickets are \$38/\$35/\$32. (541)779-3000

### Music



The Oregon Cabaret Theater presents *On My Way* beginning on February 9.

◆ Rogue Valley Symphony presents Symphony Series III at Southern Oregon University Music Recital Hall (Feb. 2 at 8pm); Craterian Theater (Feb. 3 at 8pm) and at Grants Pass High School Performing Arts Center (Feb. 4 at 3pm). Performances include *Also Sprach Zarathustra* (Richard Strauss); *On the Beautiful Blue Danube* (Johann Strauss, Jr.); *El Salon Mexico* (Copland); and Josiah Phillips reads Martin Luther King. Also being performed Ravel's *Pavane*, Barber's *Adagio for Strings*, and Grieg's *Aase's Death* from *Peer Gynt Suite No. 1*. An Extra Special Valentine's Day Concert will be held on Feb. 14 at Southern Oregon University Music Recital Hall: Piano Romances with Kristina Foltz and Alexander Tutunov performing Rachmaninoff's *Russian Rhapsody* (two pianos), Schubert's *Fantasie in f minor* (four hands), and Arensky from the *Suite for Two Pianos*. (541)770-6012

◆ Southern Oregon University Program Board and Jefferson Public Radio continue the *One World* series with Halau Hula Ka No'eau: Hula Dance and Chant at Craterian Ginger Rogers Theater on Fri. Feb. 9 at 8pm. Ancient hula is accompanied by traditional chanting and contemporary hula with western musical instruments from the big island of Hawaii. See the Spotlight section, page 13, for more details. (541)779-3000



◆ St. Clair Productions presents Utah Phillips in concert at the Unitarian Center, 4th and C Sts, Ashland, on Fri. Feb. 2 at 8pm. Phillips is beloved as a rabble rouser and individualist, in the tradition of Woody Guthrie and Pete Seeger. Tickets are \$15 in advance and \$17 at the door and are available at CD or Not CD (formerly Loveletters) and Talent House CDs, both in downtown Ashland, or by phone. (541)482-4154 or [www.stclairevents.com](http://www.stclairevents.com)

◆ Southern Oregon Repertory Singers presents *Mozart's Birthday Bash* at Southern Oregon University Music Recital Hall on Sun. Feb. 4 at 4pm. The festivities include champagne, Viennese pastries, a visit from the birthday boy himself, and a full sampling of Mozart's most beautiful compositions. (541)488-2307

◆ St. Clair Productions presents an evening of eclectic music featuring Small Potatoes (the duo of Jacquie Manning and Rich Prezioso) and Radim Zenkl (mandolin virtuoso from Czechoslovakia) at the Unitarian Center, 4th and C Sts, Ashland, on Sat. Feb. 10 at 8pm. Tickets are \$12 in advance and \$14 at the door and are available at CD or Not CD (formerly Loveletters) and Talent House CDs, both in downtown Ashland, or by calling St. Clair Productions. (541)482-4154 or [www.stclairevents.com](http://www.stclairevents.com)

◆ The Spotlight Series at Craterian Ginger Rogers Theater presents Eillie Holt-Murray in concert on Sun. Feb. 11 at 7pm. All seats are \$10. (541)779-3000

◆ Chamber Music Concerts presents the Soni Ventorum Wind Quintet at Southern Oregon University Music Recital Hall on Fri. Feb. 16. (541)552-6154

◆ St. Clair Productions presents the Karelian Folk Music Ensemble in concert at Unitarian Center, 4th and C Sts, Ashland, on Sat. Feb. 24 at 8pm. The group includes Igor Arkhipov, Alexander Bykadorov and Arto Rinne, all from Petrozavodsk, in the Republic of Karelia, Russia. They sing in Finnish, other Finno Ugic dialects and Russian as well as perform instrumental and dance music. Tickets are \$15 in advance and \$17 at the door and are available at CD or Not CD (formerly Loveletters) and Talent House CDs, both in downtown Ashland or by calling St. Clair Productions. (541)482-4154 or [www.stclairevents.com](http://www.stclairevents.com)

◆ Youth Symphony of Southern Oregon presents the following concerts: Grants Pass High School (Fri. Feb. 23); South Medford High School (Sat. Feb. 24); and at Southern Oregon University Music Recital Hall (Sun. Feb. 25). (541)482-1674

### Exhibits

◆ First Friday Art Walks are held in Downtown Ashland from 5-8pm and Downtown Grants Pass from 6-9pm. Feb. 2. (541)488-8430 and (541)479-1587

◆ Schneider Museum of Art presents Mary Snowden's *Paintings: What's A Girl To Do?* and Helen Cohen's *Domestic Constructions* Feb. 2 through March 31. (541)552-6245 or [www.sou.edu/sma](http://www.sou.edu/sma)



The Karelian Folk Music Ensemble performs in Ashland on February 24.

◆ Rogue Gallery & Art Center presents *Color Print USA - 50 Printmakers, 50 States* through Feb. 18. Located at 40 S. Bartlett St. in Medford. (541)772-8118 or [www.roguegallery.org](http://www.roguegallery.org)

### Other Events

◆ Craterian Ginger Rogers Theater presents Michael Cooper, a one-man show featuring masks, storytelling, stilt dancing, and a physical repertoire ranging from the madcap to the sublime, on Sun. Feb. 4 at 3pm. Tickets are \$12/\$8. (541)779-3000

◆ Footworks Percussive Dance Ensemble presents a fusion of traditional percussive dance forms, combining elements of step, tap, clog, and even hiffin' and hamboning in a fast-paced choreographic spectacle at Craterian Ginger Rogers Theater on Sat. Feb. 10 at 8pm. Tickets are \$25/\$22/\$19 and youth \$18/\$15/\$12. (541)779-3000

◆ Community Concert Association presents Gus Giordano Jazz Dance Chicago at South Medford High School on Feb. 20 at 7:30pm. The group is entertaining to audiences of all ages. (541)773-5631

◆ Ballet Hispanico comes to Craterian Ginger Rogers Theater on Wed. Feb. 28 at 8pm. The eclectic repertoire weds native traditions from Central and South America, Spain, and the Caribbean to classical ballet and modern dance. Tickets are \$28/\$25/\$22 and youth \$21/\$18/\$15. (541)779-3000

◆ Dance Alliance of Southern Oregon presents a number of performances, workshops, and ongoing classes. (541)482-4680

## KLAMATH FALLS

### Theater

◆ Ross Ragland Theater presents *I Love You, You're Perfect, Now Change!*, a theatrical, musical comedy, on Feb. 9 at 7:50pm. Tickets are \$32/\$30/\$25/\$20. (541)884-LIVE

◆ The Linkville Playhouse presents *The Boyfriend*, directed by Dick Marlatt with musical direction by Lisa Mulvey, Feb. 9 & 10, Feb. 16 & 17, and Feb. 23 & 24. Tickets are available at Shaw's Stationery on Main St. or by phone. (541)883-7519

◆ The Boarding House Inn Dinner Theater presents a Valentine's show: *She Loves Me*, directed by Christina Wehr on Feb. 9, 10, and 14. A multi-course meal will be served with a dessert. (541)883-8584

◆ Ross Ragland Theater presents *All I Really Need to Know, I Learned in Kindergarten* on Feb. 23 at 7:30pm, Feb. 24 at 7:30pm, and Feb. 25 at 3pm. Tickets are \$10/\$8. (541)884-LIVE

\*The Boarding House Inn Dinner Theater presents *Fat Tuesday* with Phil Moore and Suzanne Paulson in a New Orleans Blues Review, Feb. 24 and 27. A multi-course meal will be served accompanied by a dessert. (541)883-8584

### Exhibits

◆ Klamath Art Association Gallery presents John Neipp's photographs through February. Located at 120 Riverside Dr., gallery hours are 12 noon to 4pm. (541)883-1833





# RECORDINGS

Frances Oyung

## Bluegrass Beyond

Bluegrass music has a bad reputation; it's considered by some to be the low brow music of simpletons. Perhaps it is the association with morose, suspicious, and inbred hillbillies in Appalachian hollers. Or that "Foggy Mountain Breakdown," "Dueling Banjos," and "Ballad of Jed Clampett" sometimes seem to be the only bluegrass compositions which exist. Maybe some style-conscious listeners don't like the matching suits and string ties. For some, the idea of bluegrass music means images of the movie *Deliverance*: a redneck with an irritating banjo. Tell that one to Bela Fleck.

Like any musical genre, bluegrass has its passionate fans and passionate revulsionists. I know bluegrass isn't for everyone, but I am here to say, there is more to it than stereotypes portray.

Bill Monroe is credited as being the father of bluegrass music, having developed it in the 1930s as the leader of a country band, "Bill Monroe and His Blue Grass Boys." But while he was a figurehead, he also had the help of other musicians of the time like Flatt and Scruggs and the Stanley Brothers, who were coming to some of the same musical conclusions he was. In this way, bluegrass music has continued to evolve, as the product of many musicians contributing to the form.

In the 1960s, particularly on the west coast, fans and players of bluegrass grew among a new audience of more "intellectual," "liberal," and even "hippie" listeners. And while new musicians and listeners were joining the fans of bluegrass, they brought with them some of their other musical influences: jazz, rock and roll, and other "non-traditional" styles. One of Jerry Garcia's first bands was a "jug band" heavily rooted in an old-timey and traditional

American style. Mandolinist David Grisman emerged in generally the same time and place with his "dawg music," forming the seminal David Grisman Quintet. Many of the musicians involved in the evolution of bluegrass in the sixties and seventies still keep moving the music beyond traditional bounds and several have new recordings.

Tony Rice, a long ago, long time member of the David Grisman

Quintet, has a new instrumental release *Unit of Measure*, with his band the Tony Rice Unit. The recording revisits some of his tunes which launched his career 20 years ago as a groundbreaking acoustic guitarist in the "dawg music" scene. "Manzanita," one of Tony's trademark

pieces is featured along with traditional tunes "Shenandoah," "Beaumont Rag" and a Django Reinhardt piece.

For traditional bluegrass music fans, Sam Bush's style initially took some getting used to. But as Sam has become established as a musician over his decades of energetic showmanship, one can't help but move with him. Sam's new release is a live one that chronicles selections from his many years at the Telluride Bluegrass Festival and really conveys that festival feeling and Sam's on-stage energy. In usual Sam Bush style, the selections of *Ice Caps: Peaks of Telluride* covers ground from Bill Monroe to Bob Dylan and Lowell George.

New Grange is the name of the group and the album which brings together Darol Anger, Mike Marshall (both former Grisman allies), Alison Brown, Tim O'Brien, Todd Phillips, and Phillip Aaberg in one of the first "bluegrass" bands with a piano. Their treatment of original and traditional tunes draws on the diverse and deep experience of the band which ranges from jazz to old timey traditional American music.

Alison Brown also came out with a

recording of her own, *Fair Weather*, which has her in the driver's seat, bringing together many of the hottest musicians around, mostly on Alison's own compositions. There are a couple covers as well. The Elvis Costello song "Every Day I Write The Book," with Sam Bush on lead vocals, really stands out.

Even classical music is not immune to the crossing over of bluegrass influences. Edgar Meyer and Joshua Bell, classically trained musicians straddle the two worlds of classical and bluegrass. Sam Bush and Mike Marshall join on the recording *Short Trip Home* featuring original compositions.

The core of the band Nickel Creek is made up of a new crop of musical prodigies. Chris Thile, and siblings Sara and Sean Watkins are the core of the group who play original compositions and traditional tunes and even a Sinead Lohan song with a grace and experience beyond their years. Alison Krauss' touch as producer shows in the vocals especially, which Chris and Sara share. The vocals and instrumentation of this band allows the music to stand alongside some of the prettiest folk ballads around.

Bluegrass music, as a live art form, continues to be reformed and reborn.

With hard driving solos, straight forward acoustic instrumentation, and rich vocals, bluegrass music continues to stand out. And if these recordings can't help you get the bluegrass association of a hillbilly hayseed out of your mind, I guess you are stuck with it. ■

Frances Oyung co-hosts *The Folk Show* on the Rhythm & News Service of Jefferson Public Radio, heard each Sunday night from 6-9 p.m.



# Program Underwriter Directory

*Continued from p. 26*

**Cone 9 Cookware & Espresso Bar**  
North Bend, OR · (541) 756-4535

**Hardin Optical Company Store**  
Bandon, OR · hardinoptical.com

**Hot Spring Spa**  
Medford, OR · (541) 779-9411

**Maizey's Mostly Home & Garden**  
Ashland, OR · (541) 482-6771

**Northwest Nature Shop**  
Ashland, OR · (541) 482-3241

**One World**  
Ashland/Medford, OR · (541) 488-5717

**Ordway's Nursery / Ordway's Indoors**  
Coos Bay, OR · (541) 269-2493

**Paddington Station**  
Ashland, OR · (541) 482-1343

## HOME IMPROVEMENT & REPAIR

**Bauer's Carpet & Oriental Rug Care**  
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**Cedar Electric**  
North Bend, OR · (541) 756-3402

**Farr's True Value Hardware**  
Coos Bay (541) 267-2137  
Coquille (541) 396-3161

**Siskiyou Plumbing**  
Ashland, OR (541) 482-2955

## INDIVIDUALS, BUSINESSES & ORGANIZATIONS

**Friends of South Slough**  
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**Fran & Tim Orrok**  
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**Plant Oregon**  
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**Soderback Gardens**  
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Shingletown, CA · (530) 474-3240

## LEGAL SERVICES

**Black, Chapman, Webber & Stevens**  
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**William P. Haberlach, Attorney At Law**  
Medford, OR · (541) 773-7477

**Robert Kuenzel, Attorney At Law**  
Ashland, OR · (541) 552-0142

**Law offices of Jeffrey C. Stotter**  
Redding, CA · (530) 241-6384

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**Mary Pennicooke, Personal Life Coach**  
Ashland, OR · (541) 201-0696

**Mediation Works**  
Medford, OR · (541) 770-2468

## MUSICAL INSTRUMENTS

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**Piano Works**  
Redding, CA · (530) 244-9122

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**Ashland Homes & Real Estate**  
Ashland, OR · (541) 482-0044

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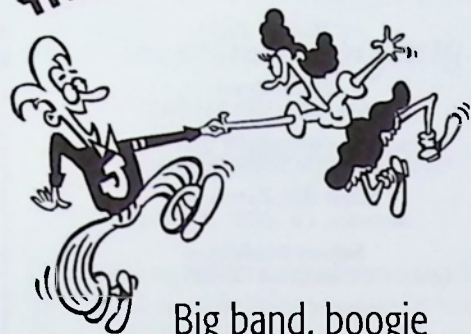
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## AS IT WAS

*Carol Barrett*

### Flying Saucers

Rumors of "Unexplained Flying Objects" began even before the advent of aviation. In the late 1800s the search for a flying machine was news and the world knew it was only a matter of time before one was invented. Reports of airships came in as early as the 1890s and were described in various ways. Some reported wings that flapped. Others saw bicycle-type wheels protruding below with a man pedaling each wheel. Most were seen at night and were viewed by several people at the same time. Many thought they were witnessing early tests of flying machines.

Sacramento, California was one of the first locations for sighting UFOs in 1897. Eureka residents saw a bright light. It was seen that evening in Sacramento. A rash of other sightings across California were reported. Men in McMinnville, Oregon saw what they referred to as the "Sacramento airship." Several spoke to the aliens. For a year the excitement continued.

These airships were not called "flying saucers" until 1947 when there was another period of sightings. Some of these centered around Pendleton. The Trents, living nine miles from McMinnville, made world-wide news by photographing the object they saw in the sky. This was harder for the skeptics to explain away.

Since this was the time of the Cold War, speculation was that Russia had invented a secret weapon. What the real answer is, we many not know in our lifetime.

Source: *Oregon Historical Quarterly*,  
Summer 2000, p.193

### Medford Airport and the Weather Service

Medford and Jackson County were the first in Oregon to purchase land specifically for use as an airport. This was in 1922 and the field was named Newell Barber Field, after a World War One hero. Pacific Air Transport used the field for air-

mail service and the U.S. Forest Service used the field to patrol for fires. It wasn't long before it was obvious the field was inadequate.

A Class-A airport required an administration building, hangar, restaurant, and available gasoline. It would need a lighted landing strip, a rotating beacon and weather service. 238 acres were purchased. Land has since been added until the airport now occupies 925 acres.

Foggy weather has always been a problem at the Medford Airport. In 1963 United Airlines experimented with "seeding the fog." For the experiment, a hole was cut in the bottom of a small airplane and a person pushed crushed dry ice through the hole into the fog.

Dry ice cools the air, converting the fog into ice crystals in just a matter of seconds. The ice crystals attract other crystals until they form fine snow, heavy enough to fall to the ground. This clears a window through the fog sufficient for take off and landings.

Source: Medford Airport, Bert and Margie Webber

### Signal Service to Weather Bureau


In the 1850s officers at Fort Umpqua, situated at the mouth of the Umpqua River, kept data on temperature, rainfall, wind and barometric pressure. This they passed on to the Smithsonian Institute. After the fort closed in 1862, we have no further official information on weather in Oregon until the introduction of the telegraph.

One doesn't ordinarily think of the telegraph in connection with weather. However, until it became available, it was impossible to quickly share weather information with other areas. Only by doing so did it become evident that weather patterns existed and that they moved across the country. This was a new concept.

In 1870 Congress established the Signal Service as part of the army. It later became known as the Signal Corps. They



established stations around the country and compiled the same type of weather data as we have today.

The Signal Corps was moved from the Army to the Department of Agriculture in 1890 and was renamed the Weather Bureau. 

Source: *Land of the Umpqua*, Beckham

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

# ARTSCENE *From p. 29*

## Other Events

- ◆ Ross Ragland Theater presents Dwight Slade's Comedy Showcase on Feb. 3 at 7:30pm. (541)884-LIVE

## UMPQUA VALLEY

### Theater

- ◆ Umpqua Actors' Community Theatre presents *Rope* by Patrick Hamilton, Directed by Kimberly Whittaker, at the Betty Long Unruh Theatre, 1614 W. Harvard, In Fir Grove Park in Roseburg, Feb. 2 through 11 (8pm Fri. and Sat. and 2pm Sun.). Produced by arrangement with Samuel French, Inc. (541)673-2125

### Music

- ◆ Umpqua Community College Fine and Performing Arts Department presents the 2nd Annual *Jazz in Jacoby* vocal jazz festival on Thurs. Feb. 22, 6-10pm, with performances by jazz groups from across the region and including a special appearance by the Umpqua Singers. Admission is \$5 per person or \$12 for family (2 adults 3 children) and may be purchased at the Fine Arts Office or at the door. (541)440-4600

## Exhibits

- ◆ Whipple Fine Arts Gallery at Umpqua Community College presents Digital Fine Art by Joshua Greene: A collection of digitally enhanced photographs from The Archive, Florence, Oregon, Feb. 5 through March 2. (541)440-4691

## COAST

### Theater

- ◆ Little Theatre on the Bay in North Bend presents *Gypsy*, Directed by Patti West, Feb. 9 through March 4 (8pm Fri. & Sat. and 2pm Sun.). All seats are reserved and tickets are \$10. (541)756-4336 or [www.coos.or.us/~ltob](http://www.coos.or.us/~ltob)

### Exhibits


- ◆ Coos Art Museum continues its presentation *Apron Strings: The Ties That Bind*, illustrating the role of the apron as a protective, ceremonial or utilitarian garment from earliest civilizations to present day. The exhibit represents eight categories of apron lore, religious and ceremonial, historical, foreign, portrait, vocational, children, entertainment and fabrics and trims. Located at 235 Anderson Ave. in Coos Bay. (541)267-3901

## Other Events

- ◆ Oregon Coast Music Association presents *Storm Watching* at the Oregon Institute of Marine Biology in Charleston on Sun. Feb. 25 at 2pm. This fundraising performance in the Boathouse Auditorium, will be followed by dinner in the Dining Hall. (541)267-0938 or [www.coosnet.com/music](http://www.coosnet.com/music)

## NORTHERN CALIFORNIA

### Exhibits

- ◆ Morris Graves Museum of Art at 636 F St. in Eureka offers several exhibitions including the Historical Photographs of Humboldt County, curated by Peter Palmquist, in the Tom Knight Gallery through April 1. An opening reception will be held Feb. 3 from 6-9pm. (707)442-0278
- ◆ Redding Museum of Art & History at Turtle Bay in Redding continues its display of *Transforming Trash: Bay Area Fiber Art* through Apr. 22. The works reveal how the imaginative eye can see trash as treasure. For a complete calendar of Turtle Bay events, exhibitions, and programs go to [www.turtlebay.org](http://www.turtlebay.org) or call. (530)243-8850
- ◆ North Valley Art League continues presentation of its 17th Annual National Juried Art Show through March 3. Located at 1126 Parkview Ave. in Redding, gallery hours are 11am to 4pm Tues.-Sat. (530)243-1023 

## THE TALK OF THE NATION <sup>SM</sup>



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## BOOKS

*Molly Tinsley*

### Life Master Memoir

Now that the hooking of Bill Gates is a matter of public record, I'm not ashamed to confess: I am a duplicate bridgeaholic.

For a long time, I quietly justified my addiction by pointing to the dissipation that generally accompanies the writing life. So many writers drink too much, smoke too much, or otherwise resort to dramatic self-destructive behaviors to keep themselves from the full realization of their creative powers; my own temptations from the straight and narrow have seemed mild and harmless in comparison—an occasional grande caffeinated chai and regular fixes of duplicate bridge. When I sneaked out to the Friday bridge game at the Ashland Bellview Grange instead of working on my novel, I had only to remind myself of all the productive hours Hemingway dawdled away sitting in Parisian cafés swilling drinks that tasted like licorice.

And there was the old claim of medicinal purposes. Not only is bridge aerobics for the brain, but a study has suggested that playing the game leaves people with higher numbers of immune cells. Researchers attempting to connect a specific area of the cortex with immune response selected a group of bridge players to test their hypothesis because bridge players plan ahead, use working memory, deal with sequencing and other high order functions that involve the cortex. In blood samples taken before and after the games, the subjects all revealed a rise in the numbers of disease-fighting white blood cells!

But one photograph is worth a thousand excuses. Last month newspapers nationwide ran a shot of Bill Gates sitting at a card table in a bridge club in Omaha, Nebraska. In the background, people like you and me stood around looking amazed—that the famous flesh-and-blood so resem-

bled its pictures; and relieved—their own obsession was legitimate at last. Bill Gates is very rich, which means he must be doing things right, and there he was playing bridge; therefore, bridge must be right.

It was the first day of the rest of my guilt-free life. No longer do I hide the fact that I read the bridge column in the paper before I read the front page. I deal out countless hands on the kitchen table, then bid and play them all by myself. I pore over the nationwide schedule of tournaments as if it were a list of fine wines, wishing I could afford to try them all. I build bidding systems with my partners, Byzantine structures that expand to cover pages and pages of notes, castles in the air. I awaken on the mornings of bridge days with a sense

of expanded possibility, a little like the hope of transfiguration I used to feel as a teenager when the weekend began. And I never crave the game quite as fiercely as when I have just finished a session of play.

"So what exactly do you win?" friends and family have asked, trying to understand. They imagine lottery riches, free trips to Hawaii.

"Points," I tell them. "We win *master*-points."

"No money?"

"Sometimes the points are silver or gold."

"But no money?"

"Sometimes tournaments award mugs or T-shirts."

"So all this time and mental effort, and you have nothing to show for it," they conclude, shaking their heads.

They are not impressed with the fact that after you earn three hundred points in the right combination of colors, you are designated Life Master, with progressive upgrades—bronze, silver, gold, diamond—as your accumulation increases.

“  
ONE PHOTOGRAPH  
IS WORTH A THOUSAND  
EXCUSES.”



"Well," I modestly venture now, "I have more points than Bill Gates."

And their disdain falters, because Bill Gates is rich and famous, so he must be doing something right. I don't tell them that my lead won't last for long. Because one thing Bill Gates is doing is paying one of the world's highest ranked bridge players to be his regular partner. I understand a thousand dollars per session, with stock options, is the guy's going rate.

Maybe twice a year, I allow myself the binge of a big tournament. Last summer it was in Anaheim—four nights in a bargain motel where free continental breakfast consisted of a muffin the size of a golf ball and an ancient apple with bitter, leathery skin. Outside palm trees jutted like phallic jokes into the renowned smog, and across the street Disneyland was erecting yet another roller coaster amidst much dust and noise. None of that mattered. I didn't travel 600 miles to eat or lounge around in a motel room. Several blocks away, in the generic glitter of the Hilton, huge ballrooms had been transformed into fields of folding chairs and tables, fields of dreams. There I could slip into The Zone, where logical inferences begin clicking so fast that you can practically read the concealed cards in your opponents' hands. There round the clock I could give my brain over to the most effective, legal narcotic around and temporarily forget lower back pain, publishers' rejections, the broken irrigation system in the garden back home, presidential campaigns, even the percentage of children in this country who live in poverty.

Let me finish by saying, I can always quit. I am in control of this thing. I limit myself locally to only two bridge games per week, whereas there are four, sometimes five, out there beckoning between Ashland and Medford. And I never play on the Internet. I don't even want to know how you sign up to play on the Internet: get thee behind me Satan. The real addicts spend hours playing on the Internet, night after night. Bill Gates plays on the Internet with his Platinum Life Master mercenary. But I have my standards. I have a life. ■

---

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

## POETRY

By THOM WARD

### The End Won't Be So Bad

the dead get away with most anything.  
They leave the knife in the mustard,  
the lamps burning hot,  
garage doors open for the flies, as the dead  
have no allegiance to food or light,  
and certainly not to garbage nor the graves  
where we bring our scarlet roses  
never suspecting that the dead  
have gone down the street  
to shoot tequila at McDermott's,  
chalk cues with lonely husbands  
sealed in the plum-colored smoke.  
Bar maids bring pretzels, the next round  
of bourbon. The musk of old beers, oak tabletops.  
The dead feed quarters to the blushing juke,  
push shot glasses like shuffleboard disks.  
This is how they love to be,  
among the tittle-tattle and bravado,  
laying wagers on which cardigan  
will draw sparks from the nearest skirt,  
that spontaneous combustion of fabric  
in a bar or in the wash. The dead believe  
there's no point in separating  
the colors from the whites, in flossing  
every molar, balancing checks.  
They prefer to run their fingers  
over the cat's sleek coat or flick  
the butterflies above the crib,  
that strange flutter which makes up stop,  
whisper a little lie about the dead,  
how they move through our bodies  
like sleigh-runners through snow,  
how they sneak downstairs  
to eat the last chocolate torte,  
dead set, just like us,  
on getting away with most anything.

---

Thom Ward is  
Editor/Development Director  
for BOA Editions, Ltd., an  
independent publishing  
house of American poetry  
and poetry in translation.  
He also teaches writing  
workshops at Roberts  
Wesleyan College and  
through Writers & Books lit-  
erary center in Rochester,  
NY. "The End Won't Be So  
Bad" is from Ward's book  
Small Boat with Oars of  
Different Size (Carnegie  
Mellon University Press,  
1999), and is used with per-  
mission. Thom Ward lives in  
Palmyra, New York.

Writers may submit original poetry for publication in the *Jefferson Monthly*.  
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly*  
poetry editors

126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.



# Top Ten Ways to Romance Your Sweetie in the Mount Shasta Region

Photo courtesy Mark Gibson Photography.



1. Step back in time in beautiful Scott Valley. Stay at Hughes House B&B, dine at Sengthongs, and share an old-fashioned ice cream soda at Scott Valley Drug in Etna.
2. Rent snowshoes and frolic together at the Mt. Shasta Ski Park Nordic Center!
3. Walk the Labyrinth hand-in-hand in the Living Memorial Sculpture Garden near Lake Shastina, then treat yourselves to a bag of fresh warm donuts at Papa Bear's Donut Shop in nearby Weed.
4. Dine and dance aboard the Sweetheart Run of the Shasta Sunset Dinner Train on February 10th.
5. Shop to your Heart's content at the Brown Trout Gallery and Gift Shop in Dunsmuir.
6. Enjoy warm winter sunshine on the patio at Poncho and Lefkowitz in Mt. Shasta. Share an order of nachos—it's too big to eat alone!
7. Explore Valentine Cave at Lava Beds National Monument.
8. Find the perfect expression of your love in one of the excellent antique shops in and near Yreka (call us for a complete list).
9. Share a long leisurely dinner at Trinity Cafe in Mt. Shasta, one of northern California's premier gourmet restaurants.
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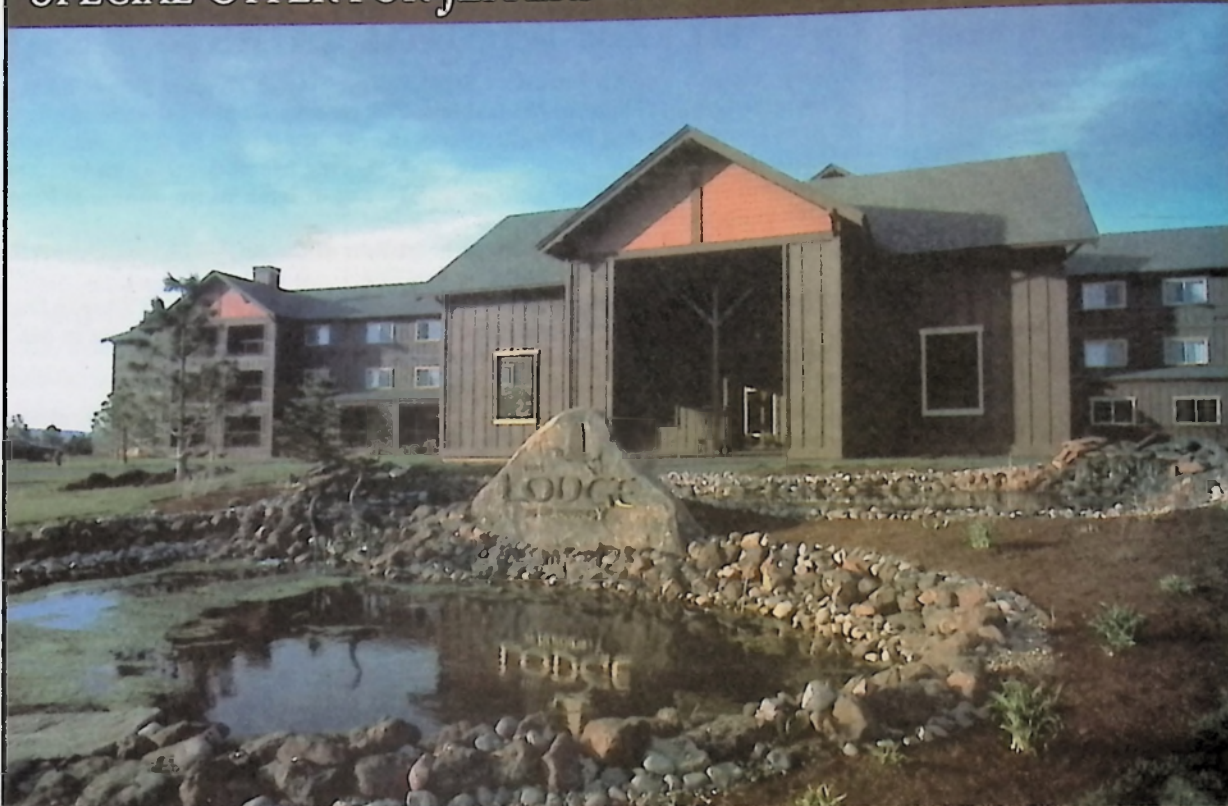
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